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HALICARNASSUS, CNIDUS, AND BRANCHIDÆ.

VOLUME II.

IN TWO PARTS.—PART II.

A HISTORY OF DISCOVERIES

AT

HALICARNASSUS, CNIDUS,

AND

BRANCHIDÆ.

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ERRATA & ADDENDA.

PART I.

Page 21, l. 18, *for* "Icon" *read* "Stoa."

Page 49, note *m*, after ἀφίκεσθαι, full stop.

Page 55, note *x*, *for* "Ferguson" *read* "Fergusson."

Page 69, note *u*, *for* "Schweigheuser" *read* "Schweighäuser."

Page 178, note *g*, *for* "p. 81" *read* "p. 83."

PART II.

Page 345, last line, *for* "Gallio" *read* "Gallus."

Page 418, l. 11, *for* "inscription" *read* "inscriptions."

Page 420, l. 12, *for* "a name which" *read* "whose other name."

Page 421, l. 13, *for* "Megapolis" *read* "Megalopolis."

Page 439, l. 8, *for* "Kephisodotos" *read* "Kephisodoros."

Page 445, l. 7, *for* "frieze" *read* "architrave."

Page 448, l. 12, *for* "Xenodotos" *read* "Zenodotos."

Page 495, l. 12, *for* "Thebes" *read* "Chæronea."

Ibid., l. 15, *for* "Chæronea" *read* "that place."

Page 547, l. 9, *for* "an ivory door of great value" *read* "a door and a quantity of ivory."

Ibid., l. 11, *for* "the Eighth" *read* "the son of Auletes."

Page 554, l. 5, *for* "Stratonicæa" *read* "Stratonicea," and so throughout this chapter.

Page 569, l. 8, dele "the Ἱεροκωμήτης and the Ἱεροκωμῆτις."

Page 570, l. 8, 9, 10. Dele these lines.

Page 607, l. 10, *for* ΘΗΜΩ *read* . ΗΜΩ.

Ibid., l. 12, *for* τῷ *read* τῷ.

Page 675, l. 15, *for* Ἀλικάρνησσος *read* Ἀλικαρνησσός.

Page 693, l. 5. After γραφιον insert the following :—"This word

occurs in an Alexandrian Papyrus, in the sense of 'an office for the registration of documents.' (See A. Peyron, Papyri Græci, Taurin. Mus. Pars prima. Taurin. 1826, p. 152.)"

Page 703, l. 3, *for* Δημητρίων *read* Δημήτριον.

Page 732, l. 2, *for* Ἀρτεμεὶς *read* Ἀρτέμεις.

Ibid. Dele last three lines and lines 1, 2 of p. 733, and substitute "Ἀρτέμεις occurs as a female proper name on several Pisidian inscriptions. (See C. I. 4362, 4366 *m*, 4366 *u*, 4367 *b*.)"

Page 740, l. 16, *for* Δάματρα *read* Δ[άμ]ατρα.

Page 783, l. 18, *for* Ε . . . : δημος *read* Ἐ . . . δημος.

Page 791, l. 21, *for* Ωραίας *read* Ὡραίας.

CNIDUS.

CHAPTER XIII.

Excavations at Cnidus. Description of the site; the Triopian promontory; the two harbours; the moles. Convenience of Cnidus as a harbour of refuge in early times. First colonists here. Triopas. Hippotas. Cnidus a member of the Doric Hexapolis. Probable date of this league. Distant settlements of Cnidians in the Mediterranean, about B.C. 579. Their share in the Hellenium at Naukratis. The Cnidians included in the conquest of Cyrus. Their relations with Tarentum, in the reign of Darius. Their interference on behalf of some Cyrenæan exiles. Gathering of the fleet of Cimon at Cnidus before the battle of the Eurymedon. The Cnidians enrolled among the Athenian tributaries. Their city unfortified during the Peloponnesian war. After the defeat of the Athenians in Sicily, they join the Lacedæmonians. Attempt of the Athenians on Cnidus repulsed. Naval victory of Conon, B.C. 394. Cnidus still adheres to the Lacedæmonians. Overthrow of the oligarchical party there, probably about the time of Eudoxus. Narrow basis of the constitution as described by Aristotle. Munificent encouragement of art by the Cnidians. Their dedication in the Lesche at Delphi. The Venus of Praxiteles. Eudoxus. Ctesias. Cnidus probably part of the dominions of Ptolemy Philadelphus. The *pensilis ambulatio* constructed there by Sostratos in his reign. Plunder of Cnidus by Cilician and Cretan pirates. Theopompos; his son Artemidoros. Mission of Asinius Gallio to Cnidus from

Augustus. Cnidus part of the province of Asia under the emperors. Its constitution at this time. Limits of the Cnidian territory on the east. Causes of its political insignificance. Excellence of its natural products. Cnidian wine and oil exported. Cnidian *diotæ*. Other valuable productions.

THE proceedings of the expedition narrated in the previous pages occupied a period of about seventeen months, from November 1856, to March 1858. At the close of the year 1857, having nearly exhausted discovery on the site of the Mausoleum, I was enabled to commence an enterprise, which had formed part of the original plan of the expedition,—the exploration of Cnidus. I had selected this second field of operations, not only because of the celebrity of the ancient city and the extent of its ruins, but also on account of its vicinity to Budrum and the circumstance that, being uninhabited, it could be explored without such hindrances as I encountered on the site of the Mausoleum.

Before proceeding to give an account of our discoveries at Cnidus, it may be as well to give a general description of the site, and a brief sketch of the history of this celebrated city. Cnidus, like Mytilene, Myndus, and many other cities of the ancient world, was originally built on an island, so close to the mainland as to form two harbours connected by a narrow strait, such as the Greeks called an *Euripus*.[a]

This island, the ancient Triopium,[b] is a lofty

[a] Pausan. viii. 30, 2.

[b] According to Pausanias, v. 2, 47, it was called Cherronesos; but this name is applied by Diodorus (v. 60-63) to the peninsula

rock, rising abruptly from a low isthmus, by which it is now united to the western extremity of the peninsula lying between the gulfs of Syme and Ceramus. This rock extends for about 160 yards, from N.E. to S.W., lying nearly parallel with the mainland. Projecting far beyond the adjacent coast of Asia Minor, this bold headland, now called Cape Crio, forms a well-known sea-mark to the navigators of the Archipelago, and in bad weather the small craft which ply the coasting trade find great difficulty in doubling it. Hence, from the earliest period of Phœnician and Hellenic navigation, mariners must have been compelled, in stormy seasons, to take refuge behind the headland, which, offering to the sea outside a line of sheer precipices, descends on its inner or northern side, by a gradual slope, down to the still water lying on each side of the isthmus.[c]

The natural shelter thus afforded was converted by the Greeks into two real harbours by artificial moles. On reference to the plan of Cnidus, Plate L., it will be seen that the largest of the two harbours was anciently shut in from the S.E. by two transverse moles running nearly at right angles to the peninsula, one of which, as will be seen by the view, Plate LI., is still nearly perfect.

This mole is constructed of enormous blocks of

generally. The question whether the name Triopium was applied to the island only, or to part of the mainland adjoining it, will be considered in the following chapter.

[c] In form, this rock is not unlike a wedge placed horizontally, as may be seen by the view of it taken from the Lion tomb. Plate LXVII.

stone, and, as its foundations have been laid in nearly 100 feet of water, must have been a work of immense labour. The other mole, having been much exposed to the swell from the south-west, is not visible above water. The smaller harbour opens to the north-west, and is nearly closed by a broad quay jutting out from the mainland.

This is evidently the port described by Strabo[d] as λιμὴν κλειστός, the narrow mouth of which must have been defended in antiquity by a chain. To the north-east these harbours are shut in by the mainland, which rises by a gradual slope to the foot of a steep ridge of limestone, which in one place attains to the height of 933′ above the level of the sea. (See Plate LII.) The slope of the mainland confronts the slope of the peninsula on the opposite side of the harbour, forming, as it were, its natural counterpart; and it was on these two opposite slopes that the ancient city was built, rising on a succession of artificial terraces from the water's edge.[e] It is natural to suppose that here, as at Halicarnassus, the peninsula, being more easily defensible, was first occupied, and that the settlers gradually extended their city over the opposite part of the mainland. The convenience of Cnidus as a harbour of refuge makes it not improbable that the Phœnicians had a

[d] xiv. p. 656.

[e] Strabo, xiv. p. 656 :—πρόκειται δὲ νῆσος ἑπταστάδιός πως τὴν περίμετρον, ὑψηλὴ, θεατροειδὴς, συναπτομένη χώμασι πρὸς τὴν ἤπειρον καὶ ποιοῦσα δίπολιν τρόπον τινὰ τὴν Κνίδον· πολὺ γὰρ αὐτῆς μέρος οἰκεῖ τὴν νῆσον, σκεπάζουσαν ἀμφοτέρους τοὺς λίμενας. Cf. Pausan. v. 24, 7.

settlement here at that early period, when they occupied Rhodes and were dominant in the Eastern Mediterranean.[f]

The date when the Greeks first established themselves here cannot be fixed. From the fact that Homer does not mention Cnidus or Halicarnassus, Strabo[g] infers that these cities did not exist in the time of the poet. On the other hand, mythic tradition[h] ascribed the founding of Cnidus to Triopas with a band of settlers from Thessaly, at a much earlier period. According to another tradition, supported by the authority of Herodotus,[i] Cnidus was colonized by Lacedæmonians, under Hippotas; and it is certain that in historical times the inhabitants were always considered of Dorian extraction. It is possible, as Colonel Leake supposes,[j] that the Thessalian settlers were driven out by the Carians in very early times, and that the colony from Lacedæmon was founded at a later epoch, shortly before the Dorian settlements established in Cos, Rhodes, Halicarnassus, and Myndus.

Passing from these obscure traditions to historical times, we find Cnidus a member of the con-

[f] See Colonel Leake's Memoir on Cnidus, Part iii. p. 2, of Ionian Antiquities, published by the Dilettanti Society. To this valuable memoir I am indebted for most of the references in this chapter.

[g] xiv. p. 653. Cnidus is mentioned in the Homeric Hymn to Apollo, l. 43, as Κνίδος αἰπεινή· but the date of this hymn is uncertain.

[h] Callimach. Hymn. ad Cerer. l. 25, sqq. Diodor. v. 61. Steph. Byzant. *s. v.* Δώτιον. Pausan. x. 11, 1.

[i] i. 174. Diodor. v. 9, 58.

[j] In the Memoir already cited, p. 3.

federation of the Dorian cities, which had their place of meeting at the Temple of Apollo on the Triopium, and which, after the exclusion of Halicarnassus from the league (see *ante*, p. 13), was known as the Doric Pentapolis. The object of this league was, probably, the securing to its members the exclusive right to certain commercial advantages; and the geographical position of Cnidus explains why the Triopian promontory was chosen as the place of meeting.

It was a position almost impregnable and easier of access to all the members of the league than any of the other five cities.

How long before the time of Herodotus this league had existed is nowhere stated; but it may have been formed as early as the close of the seventh century B.C., when we find the Cnidians engaged in distant maritime enterprises. About B.C. 579, they took possession of Lipara, on the Sicilian coast, after having made an unsuccessful attempt to establish themselves in Sicily; whence they were driven by the Phœnicians.[k] An incident related by Herodotus,[l] to which we shall presently recur, shows that they had some kind of relations, probably commercial, with the people of Tarentum. It was probably about this time that they founded Corcyra Nigra in the Adriatic.[m] At an early period, Cnidus traded with Egypt, and was one of the cities which shared in the Hellenium established at Naukratis

[k] Pausan. x. 11, 3. Diodor. v. 9. Strabo, vi. p. 276. Scymnus, l. 263.

[l] iii. 138.

[m] Strabo, vii. p. 315. Scymnus, l. 427. Plin. H. N. iii. 26.

by Amasis.[n] It may have been about his date that they extended their territory eastward as far as the narrow isthmus, which, at the time of the conquest of Cyrus, formed the limit of their possessions on the mainland, and separated them from the Bubassian Chersonese.[o]

It is evident from the preceding facts, that Cnidus, in common with other Greek settlements on the coast of Asia Minor, enjoyed great prosperity at a very early period of its history. This prosperity probably attained its highest development in the cities on the western coast, about B.C. 600, and received its first check from the growth of the Lydian empire. The conquest of Cyrus completed the destruction of Hellenic liberty in Asia Minor. The task of subduing the south-western coast was left to his general, Harpagus, to whom the Carians and Lycians offered an obstinate resistance in their mountain fastnesses, but who overcame the Dorian cities on the coast with little difficulty.

The Cnidians, indeed, at one time, determined to defend themselves, by cutting through the narrow neck of land which separated their territory from the Bubassian Chersonese, so as to render all attack, except from the sea, impossible; but they were soon disheartened by the difficulty of cutting through the rock of this isthmus; and, having consulted the oracle of Delphi, and received an answer counselling the abandonment of their design, they submitted to Harpagus without striking a blow.[p]

[n] Herod. ii. 178. See *ante*, p. 13. [o] Herod. i. 174.
[p] Herod. i. 174.

The name of Cnidus, after this date, occurs but seldom in ancient history; and it does not appear that this city ever again really recovered its independence.

We learn from Herodotus,[q] that, in the early part of his reign, Darius Hystaspes employed the good offices of the people of Cnidus to obtain from the Tarentines the restoration of Gyllus, whom those latter had exiled.

The Cnidians failed in their mediation, and Herodotus mentions that they were not strong enough to employ force against Tarentum.

About the same period we find them interfering more successfully on behalf of some political exiles, expelled from Cyrene by Arcesilaus, the third king of that name, and sent to Cyprus, to be there put to death. The ship which was conveying them having put into the harbour at Cnidus, probably from stress of weather, the Cnidians interfered in behalf of their Dorian brethren, and, setting free the prisoners, sent them to Thera, the mother-state, whence Cyrene had been colonized.[r]

In the great expedition of Xerxes against Greece, Cnidus must have been one of the Dorian cities which contributed collectively the small contingent of thirty ships;[s] a proof either of the insignificance of their naval power or of their unwillingness to serve in the Persian cause.

Immediately before the battle of Eurymedon, Cnidus formed the place of assembly of the arma-

[q] iii. 138. [r] Herod. iv. 164. [s] Id. vii. 93.

ment of Cimon,[t] and, from this time till the latter part of the Peloponnesian war, ranked among the states which paid tribute to Athens.

At the close of that war, it was an unwalled city ;[u] its defences having probably been destroyed by the Persians after the Ionian revolt.

The failure of the Sicilian expedition having so weakened the power of the Athenians as to enable the Lacedæmonians to cope with them at sea, and to detach many of their tributaries, the occupation of the port of Cnidus became an object of consequence to both parties. Hence, in the twentieth year of the Peloponnesian war, Hippokrates, the Spartan commander, with a squadron of twelve ships, visited this station. Half of the force he placed in reserve in the harbour, sending the other six to cruise round the Triopium, with the view of intercepting merchantmen, which in their passage from Egypt to Athens often approached Cape Crio.

The Athenians, however, sailing from Samos, captured the six cruisers, and failed within a little of taking Cnidus itself, being repulsed by the united efforts of the inhabitants and the crews of the captured ships, who had escaped to the shore.[v]

In the same year the Peloponnesian fleet, under Astyochus, effected a junction at Cnidus with a reinforcement of twenty-seven ships from Caunus; and it was here that the Lacedæmonian

[t] Plut. Cim. 12.

[u] Thucyd. viii. 35. See Leake's Memoir, already referred to, p. 7, note *.

[v] Thucyd. viii. 35.

commander held a conference with Tissaphernes, in the hope of negotiating a treaty; on the failure of which, the fleet proceeded to Rhodes.[w]

Eighteen years after these events, B.C. 394, the great naval engagement took place near Cnidus, by which Conon utterly defeated the Lacedæmonian fleet, and restored to Athens the empire of the sea.[x] It is not improbable that this victory was commemorated by a public monument near Cnidus, which will be more fully described in a subsequent part of this work. At the time of this victory, Cnidus was still in the possession of the Lacedæmonians, and gave refuge to the remains of their fleet. It continued faithful to them, notwithstanding the renewed ascendancy of Athens; for, four years after the victory of Conon, we find a Lacedæmonian naval commander, Teleutias, making use of Cnidus as a naval station, and selling there a number of Athenian ships, which he captured on their way to assist Evagoras, king of Cyprus.[y]

During the period between the Peloponnesian war and the invasion of Alexander, we have hardly any information as to the history of Cnidus, except the fact, that Eudoxus, the celebrated astronomer, compiled a code of laws for this, his native place.[z] These legislative measures of Eudoxus were probably connected with the political changes which, according to Aristotle, had taken place at Cnidus, and by which an oligarchical form

[w] Thucyd. viii. 43. [x] Xenoph. Hellen. iv. 3, 10.
[y] Xenoph. Hellen. iv. 8, 24.
[z] Diogen. Laert. viii. 8. Plutarch adv. Colot. p. 1126, Eylandr.

of government had been overturned.[a] The cause of this revolution is attributed by the philosopher to the narrow basis on which the government originally rested. At the head of the state was an irresponsible body of sixty senators, called ἀμνήμονες, presided over by an officer called ἀφεστήρ. No son was eligible to be a senator during his father's lifetime, and, among brothers, only the firstborn. The revolution by which this constitution was abolished at Cnidus, was brought about by the people under the leadership of the excluded members of the oligarchical families, as was the case at Chios also. This revolution is attributed by Col. Leake[b] to Macedonian influence; but it may be doubted whether it should not rather be referred to the intrigues either of Mausolus, or one of his successors; for such powerful princes could hardly have failed to interfere in the internal government of a city like Cnidus, planted in the midst of their dependencies, if not itself reckoned as part of their dominions.

The possible connection of the political changes at Cnidus with the visit of Eudoxus to Mausolus, has been already suggested, *ante*, p. 44.

Though the Cnidians played so insignificant a part in the great contest between Athens and Sparta, which divided the Hellenic world, they were distinguished among Greek cities for their taste and liberality in the encouragement of art.

As early as the middle of the fifth century B.C.

[a] Aristot. Polit. v. 5. Plut. Quæst. Gr. 4.

[b] In the Memoir already cited, p. 10.

they had invested part of their wealth acquired in commerce, in two pictures painted on the walls of the Lesche, at Delphi, by the most celebrated artist of the time, Polygnotus. Of these pictures, which are described at great length by Pausanias,[c] and which may be considered as great pictorial epics, one represented the taking of Troy and the return of the Greeks; the other, the descent of Ulysses into the infernal regions. About a century later, the Cnidians purchased from Praxiteles his celebrated statue of the undraped Venus. This work, which was probably executed about the same time as the sculptures of the Mausoleum, and of which Lucian has left us so glowing a description,[d] has given to the petty city which was its shrine a celebrity far more precious and more lasting than the ephemeral glory of mere military greatness. The name of Cnidus will hardly be forgotten as long as that of Praxiteles dwells in the memory of man.

Cnidus must have been particularly rich in works of art of the late Athenian school, for Pliny[e] mentions with special praise a Minerva by Scopas, and a Dionysos by Bryaxis; works, he observes, which nothing but the exceeding merit of the Venus of Praxiteles prevented from attracting more admiration.

About the same period when the Cnidians acquired the precious works of these sculptors, they had the honour of producing one of the most celebrated astronomers of his age, Eudoxus,—who, from

[c] x. 25—31. [d] Amores, xi—xviii.
[e] N. H. xxxvi. 5, § 5.

his observatory at Cnidus, discovered the star Canopus, on the extreme verge of the southern horizon.[f]

Like the neighbouring city of Cos, Cnidus was celebrated from early times as a school of medicine; and in the same century in which Eudoxus was observing the stars in his native city, a fellow-citizen and fellow-labourer in science, Ctesias, the physician, was residing at the court of Artaxerxes Mnemon, and employing his leisure time in composing those oriental histories the loss of which we shall ever deplore.

In the narrative of the march of Alexander the Great through the south of Asia Minor, Cnidus is not mentioned as having offered any resistance, like Myndus or Halicarnassus. It is probable, therefore, that it was still unfortified, and that its walls, which are still existing, are of a period subsequent to this invasion. Under the successors of Alexander Cnidus is scarcely ever mentioned in history. It is to be presumed from a passage in Theocritus,[g] that, like Cos and Halicarnassus, it fell into the hands of Ptolemy Philadelphus.

In his reign, a Cnidian architect, Sostratos, constructed the celebrated Pharos at Alexandria, and built in his native city a *pensilis ambulatio*, which was probably a magnificent terrace, raised upon columns.[h] This architect was styled by Strabo, "the friend of kings," a title which represented

[f] Strabo, ii. p. 119.

[g] Idyll. xvii. 66.

[h] Strabo, xvii. p. 791. Plin. H. N. xxxvi. 12, § 18. Lucian. De Hist. Conscrib. lxii. Steph. Byz., and Suidas, *s. v.* Φάρος.

a certain rank and office in the court of the Ptolemies.[i]

In the last year of the war between Antiochus the Great and the Romans, B.C. 190, we find the Cnidians assisting the Roman commander Caius Livius.[j] It is recorded that a Cnidian quinquereme formed one of the Rhodian fleet, which shortly after gained a victory over that of Antiochus at Side.[k]

In the course of the depredations committed by the naval league of Cilician and Cretan cities, Cnidus, like Colophon and Samos, was taken and plundered;[l] and its commerce must have been greatly interrupted by this piratical confederacy, till the security of the seas was restored by the vigorous measures adopted by Pompey.

In his brief account of Cnidus, Strabo[m] makes mention of two of its citizens of great influence in their native place, and who were specially honoured by the friendship of Julius Cæsar. These were Theopompos, and his son Artemidoros, the latter

[i] Strabo, loc. cit. On this title, see Boeckh, C. I. iii. p. 290.

[j] Liv. xxxvii. 16, 17.

[k] Liv. xxxvii. 22.

[l] Cic. pro L. Manil. 12.

[m] xiv. p. 656. After the establishment of the Roman empire, persons of influence in the Greek cities ingratiated themselves with the reigning emperor, partly for their private advantage, and also, in many cases, in the interest of their native place, for which they were thus enabled to obtain special privileges. See the anecdote respecting Potamon, son of Lesbonax, Plehn, Lesbiaca, p. 218. In the Appendix, No. 6, is a dedication by the people of Cnidus to one Servius Sulpicius Hekatæus, who is styled in this document "the friend of Cæsar." The epithet Φιλόκαισαρ is of frequent occurrence in inscriptions.

of whom warned Cæsar of the conspiracy against him, on the Ides of March, but was too late to save his life.[n] The names of both these persons occur in Cnidian inscriptions which will be noticed in the Appendix, Plate XCIII., Nos. 47, 52.

From an inscription discovered in the island of Astypalæa by Dr. Ludwig Ross,[o] it appears that the emperor Augustus sent Asinius Gallus to Cnidus, to make inquiries concerning the murder of a certain Eubulus, and that the Cnidians sent an embassy respecting this matter to Rome. It is not improbable that the person respecting whom Augustus interested himself is the eponymous magistrate, whose name occurs both on a coin and on the handle of a Cnidian *diota*.[p]

Under the emperors, Cnidus formed part of the province of Asia, but was allowed to maintain its municipal freedom.[q] We learn from several inscriptions, that, during this period it was governed by a senate, βουλή, and popular assembly, and that its chief magistrate was called *demiourgos*, a name

[n] Appian, De Bell. Civ. ii. 116. Plut. Cæs. 65.

[o] Ross, Inscript. Gr. Ined. Nos. 312–3.

[p] The name Eubulus occurs on a copper coin of Cnidus of the Imperial times, described, Leake, Numismatica Hellenica, p. 44, and of which there is an example in the British Museum. This name also occurs on the handle of a Cnidian *diota*.—See Stoddart, on the Inscribed Pottery of Rhodes, Cnidus, &c., Transact. Royal Soc. Lit. 2nd series, iii. p. 63.

[q] Boeckh, C. I. No. 2653. The names of many of the *demiourgi* of Cnidus occur on the stamps of *diotæ* published by Mr. Stoddart in his Memoir already referred to, pp. 58, 71. It seems probable, as Mr. Stoddart supposes, that the second name on inscribed handles is that of the priest of Helios.

which the Cnidians probably retained by tradition from their Argive ancestors. Though it appears from Aristotle that the oligarchical constitution was abolished in his time, we find mention of the ἀφεστήϱ as president of the Senate, in an inscription which can hardly be earlier than the Augustan age.

Though, however, the old names were thus retained, it does not follow that the βουλή of the imperial times was irresponsible and irremovable, like the old council of the ἀμνήμονες.[r] It appears from a fragment, Appendix, No. 47, that decrees were ratified both by the Senate and the people.

It has been stated that Herodotus places the boundary of Cnidus at the narrow isthmus, east of which was the Bubassian Chersonese. It does not appear that the Cnidians extended their frontier in subsequent times beyond these narrow limits; and it may be inferred from the general tenor of their history, that here, as at Corinth, the territory of the state bore no proportion to the extent of its commerce.

The insignificant part played by Cnidus in history is in the main accounted for by the same cause which led to the early development of its commerce; namely, its geographical position. Its

[r] Lucian, in his description of the Temple of Venus (Amores, xii.), speaks of the ἀστικοί at Cnidus, as distinguished from the πολιτικὸς ὄχλος. These ἀστικοί were, probably, the descendants of the old oligarchical families, who, even in the time of Lucian, may have retained many of their original privileges, and lived apart from the rest of the citizens in the ἄστυ, or older part of the city. On the distinction between ἄστυ and πόλις, see Wachsmuth, Hellenische Alterthumskunde, Halle, 1846, i. pp. 803—807.

narrow territory lay between two maritime states, the princes of Caria and the Rhodians, both too formidable at sea to permit the development of an independent naval power so near them.

The Cnidian territory was noted among the ancients for the excellence of several of its natural productions. Its wines were considered amongst the best in Asiatic Greece, and the kind called *protropos* was particularly celebrated. This was the first liquor extracted from the grapes by the action of their own weight, before they were artificially pressed.[s] To this day, the district near Cnidus produces olive oil superior in quality to that of the Archipelago generally.

The commercial relations between Cnidus and Egypt commenced, as has already been stated, at a very early date, and must have been continued to the Macedonian and Roman periods. Eubulus, quoted by Athenæus,[t] praises the Κνίδια κεφάμια, probably referring in this expression to those very Cnidian *diotæ* of which Mr. Stoddart collected the handles at Alexandria, and in which the choice wines and olive oil of Cnidus were doubtless exported. Other valuable productions of the Triopian soil, such as the *Arundo Donax*, or reed used for writing, and the κεράτεα, or *Ceratonia Siliqua*,[u]

[s] Strabo, xiv. p. 637. Athen. i. 25 (59). Leake, Memoir on Cnidus, p. 12. On the reverse of some of the copper coins of Cnidus are two bunches of grapes.

[t] Athen. i. 22 (50). See Casaubon on this passage, Athen. ed. Schweigh. 1801, i. p. 211.

[u] This tree still grows wild in the district between Cnidus and the Lion tomb.

are enumerated by Col. Leake in his Memoir. At the present day, in the fertile valleys which occur at intervals between Cape Crio and Datscha, the fig-tree and the almond are cultivated by the Turks, but the nut of the Vallonea oak forms the chief article of export.

CHAPTER XIV.

TOPOGRAPHICAL DESCRIPTION OF THE SITE OF CNIDUS.

Walls surrounding the City,—on the peninsula,—on the continent; Acropolis; ancient road leading from the east through Necropolis; gates on the north. Spoliation of the ruins of Cnidus by Turks and Greeks. Series of terraces rising from the harbours; Doric portico; *stoa* of Sostratos. Name of Theopompos on a piece of architrave. Corinthian temple, supposed to be that of Venus: platform below this temple, probably, the *peribolus* of Temple of Dionysos. Theatre. *Agora; Gymnasium.* Temple of Apollo and Muses. *Temenos* of Demeter. Buildings on the isthmus; absence of architectural remains on the peninsula; quay cut out of the rock; no trace of site of Temple of Apollo. Name Triopium whether applied exclusively to the rocky headland. Roman tomb. Cisterns; ancient cemetery.

THE physical features of the site of Cnidus have been already described at the commencement of the preceding chapter. It remains that I should give some explanation of the plan of the ancient city (Plate L.), at the same time describing the present condition of the principal ruins.

The walls of Cnidus, like those of Halicarnassus, are in a very perfect state: they are constructed of the limestone of the district, the masonry being partly polygonal and partly isodomous. On the Triopian peninsula they inclose about two-thirds of the ancient island, following on the west a

natural line of precipices which must have greatly assisted the defences on this side. This line extends from the summit of the ridge on the south to the mouth of the smaller harbour, which is defended by a semicircular tower, still remarkable for the solidity of its masonry. A view of this tower is given in Plate LII. Upper View. On the south, the line of wall can only be traced at intervals, as on this side the mountain-ridge forms a natural sea-wall, offering to an invader nothing but sheer precipices, which it would be hardly possible to scale. On the eastern extremity of the peninsula a line of wall runs down to the shore outside the mole which protects the larger harbour.

The city on the continent is fenced in by a limestone ridge, which, ascending gradually from the western shore, terminates on the east in a kind of natural citadel.

Behind this ridge, on the north, is a deep ravine, which may be considered as the fosse of this natural line of defence, and which affords very few approaches by which its steep sides may be scaled. Between the western extremity of the ridge and the mouth of the smaller harbour the ground slopes gradually down to the sea. The lowness of the shore here rendered this one of the points in the line of the fortifications most liable to attack from the sea. South of the Acropolis, the ridge terminates in a sheer precipice, below which the ground falls in a steep slope to the sea. This part, like the corresponding part of the eastern wall at Budrum, was naturally open to attack. The wall,

as may be seen by the Plan, may still be traced from the mouth of the smaller harbour to the Acropolis on the east, and again from below the Acropolis to the water's edge, about 300 yards east of the mole, to which point the sea-wall is prolonged. The best-preserved portions of the wall are the Acropolis, which is a very perfect specimen of ancient military architecture (see Plate LXXIII.), and the part nearest the sea, on the east.

The opposite shores of both harbours have been protected by a sea-wall, connected at its extremities with the walls encircling the city.

The principal entrance into the city was by the gate on the east. The ancient road leading to this gate has been traced by Lieut. Smith for some distance into the peninsula. Its course, which is marked by tombs on each side, will be more particularly described in a subsequent part of this work.

Two other gates on the north lead to the valley below by winding approaches.

When the Dilettanti mission visited Cnidus in 1812, the ruins were probably very much more extensive than at present. From the accessibility of its harbours, this site has been much resorted to by Turks and Greeks, as a quarry, for building materials. About twenty years ago, several shiploads of marbles were removed from Cnidus, by order of Mehemet Ali, Pasha of Egypt, who employed them in the construction of a new palace.[a]

[a] This took place some years before Mr. Waddington's visit to Cnidus, in 1851. See his Memoir, Revue Numismatique, 1851, p. 239.

Notwithstanding this extensive spoliation, the ruins still cover a very large area, and, from the peculiar configuration of the site, the general plan of the city can be made out without much difficulty. As has been already noticed, the shores of both harbours slope gradually upwards, being built in a succession of terraces, at right angles to which are streets and flights of steps. These terraces are continued up to the very foot of the limestone ranges, above which line their formation would have been impossible, on account of the steepness of the slope and the absence of soil. The most conspicuous of these terraces on the continent is one overlooking both harbours, and marked "Doric portico" in the Plan. Here lie the ruins of a *stoa*, an elevation of which, restored from these data, is given in the Dilettanti volume (Plates XXVI.—XXVIII.). It has been supposed by Colonel Leake, that this *stoa* is the *pensilis ambulatio* built by Sostratos at Cnidus, about the time of Ptolemy Philadelphus, and the authors of the Dilettanti volume confirm this opinion by the statement that the Doric in this *stoa* coincides not only in its proportions, but in all the dimensions, with that of the *stoa* of Philip at Delos.

This does not seem an improbable conjecture; at the same time it may be observed, that, among the fragments of this portico, I noticed a piece of architrave, inscribed with the name of Theopompos, in majuscule letters (Appendix, No. 78). These letters were evidently part of an inscription relating to the edifice of which the architrave

formed a part. It is to be presumed that the Theopompos whose name is thus preserved, was either the father or the son of the Artemidoros who was a friend to Julius Cæsar; and the occurrence of this name in so conspicuous a part of the edifice would lead us to ascribe its erection to the Augustan rather than the Macedonian age. It is, however, quite possible that Theopompos, the father of Artemidoros, may have completed or repaired the work of Sostratos.

The base on which the *stoa* was built was the native rock artificially levelled, along the southern side of a large rectangular platform, bounded on the east and north by a street, and on the west by a terrace wall.

In the centre of this platform are the ruins of a small Corinthian temple, of which a restoration is given in the Dilettanti volume, Plates IV.—X. Colonel Leake (ibid. p. 22) supposes that this temple was dedicated to Venus, and contained the celebrated statue of that goddess executed by Praxiteles. His reasons for this opinion will be considered in a later part of this work.

Immediately to the south of the Doric *stoa* are the ruins of a Byzantine church. Here the Dilettanti mission noticed some fragments of Corinthian columns, indicating that the diameter of the shaft was four feet. These were of defective execution.

Below these ruins is a broad terrace, overlooking an oblong level area, equal in length to the terrace. The latter forms the *peribolus* of a large temple, the ruins of which lie intermixed with those of a

Byzantine church. It will be subsequently shown that there are good reasons for supposing that this temple was sacred to Dionysos. Immediately to the east of the *peribolus* is a theatre, of which the plan and details are given in the Dilettanti volume, Plates XXII.—XXV. The part of the *peribolus* between the temple and theatre is shown in the view of the encampment of the expedition, Plate LII.

To the west of the *peribolus* is a long street, leading straight up from the isthmus to a gate in the northern wall. Immediately to the west of this street are the ruins of a small Doric temple on the shore of the smaller harbour; and beyond this on the same shore a square area, inclosed by a colonnade, which was probably the *Agora*.[b]

North of this is a building marked "Corinthian Temple" in the Plan, which is situated near a fountain. In proceeding northward along the street leading from the isthmus to the city gate, nothing but Byzantine ruins meet the eye. The ground is covered with dense brushwood, amid which appear, at intervals, the fragments of many vaulted roofs built of concrete and rubble, which have fallen in solid masses. In the centre of the high terrace wall which forms the western boundary of the great platform already described, is a very small theatre, of a late period. On the northern

[b] On the shore, between the *Agora* and the isthmus, I found a marble inscribed with a dedication to Athene Nikephoros and Hestia Boulaia (Appendix, No. 79). From the mention of Hestia in this inscription, it probably belonged to the Prytaneum, which may have stood somewhere on this shore.

side of the same platform are the ruins of one or more buildings, which I partially explored by excavation. My reasons for believing that a Gymnasium stood here will be given in a subsequent chapter.

Beyond these ruins, on the north, is a street, which, commencing at right angles to the street already noticed, appears to have traversed the entire length of Cnidus, about midway between the harbour and the fortified heights above, issuing out at a gate in the eastern wall. On the side of this street, opposite to the supposed Gymnasium, are the ruins of a large vaulted building, probably of the Byzantine period; and, further to the east, on the same side of the street, the ruins of an extensive building,[c] where the members of the Dilettanti mission discovered the remains of a small Ionic portico. A restoration of this portico is given in Plates XII.—XXI. of their work. The authors of the Dilettanti volume suppose that the ruins on this site are those of Baths; but the excavations which we made here did not confirm this conjecture.

Proceeding eastward from this point, the main street, as has been already noticed, traverses the length of the city, leaving on the right the site of a small temple, dedicated to Apollo and the Muses, the discovery of which took place in the course of the expedition.

A little further on, extensive Byzantine ruins are

[c] Marked "Roman Building" in the Plan of Cnidus.

seen on the north side of the street, and near them, on the opposite side, the remains of a small Doric building, where I made an excavation.

North of the Byzantine ruins is the site of the largest theatre in Cnidus, which, since the visit of the Dilettanti mission, has been stripped of nearly all its masonry.

East of this theatre is a road, leading by a zigzag ascent to the Acropolis, at the north-eastern corner of the city. Immediately below the steep rock of the Acropolis is a platform or *peribolus*, anciently dedicated to Demeter and other Chthonic deities. This platform lies a little north of the street, which terminates at the eastern gate. South of this part of the street the ground falls abruptly nearly to the water's edge, and there are very slight remains of foundations or terrace walls; indeed, from the extreme steepness of the banks, it is not likely that this part of the ancient city could ever have been much built on. Descending from the eastern gate to the harbour, and proceeding along the shore westward, we come to a small theatre, probably an Odeum, at the side of which is an alcove. A plan and view of these buildings are given, Plates LIV. LXXII.

Between this Odeum and the larger theatre, near the supposed Temple of Bacchus, the ruins along the shore consist chiefly of terrace walls. At the north-eastern angle of the *peribolus* of the Temple of Bacchus, a flight of steps led up to a street, bounding the great upper platform on the east. At the summit of the steps are the foundations of a

small Roman building[d] on the eastern side of the street, where I found several inscriptions.

On the isthmus are extensive lines of foundations and some fragments of large white columns of the Corinthian order.

The whole area contained within the city on the continent has now been noticed, with the exception of the ruins lying immediately west of the *Agora*.

On the quay, at the head of the smaller harbour, are foundations, apparently of a large building, and a little north of the north-west corner of the *Agora*, is the site of another public edifice, built of massive blocks of marble. This is marked "Larger Building" in the Plan.

Passing across the isthmus by some remains, which appear to be the foundations of an ancient bridge, we come to the peninsula, once an island. Here are scarcely any architectural remains on the surface, except a succession of parallel terrace walls, connected at intervals by flights of steps. A view of these terraces is given in the Lower View, Plate LI.

The promontory, at the eastern extremity of this peninsula, bends round, forming a small bay or recess in the harbour. This part of the harbour is well sheltered from the south, and, when the mole was perfect, must have afforded safe and convenient anchorage close into shore. Hence, the rock has been levelled, so as to form a broad quay for the disembarkation of merchandise.[e]

[d] Marked "Small Roman Building" on the Plan.

[e] See Plate LI. The tents shown in this view are immediately above the quay.

It has been taken for granted by Leake and other writers, that, when ancient authors speak of the Triopium, they apply this term exclusively to the headland, now called Cape Crio, and, consequently that the temple of the Triopian Apollo must be looked for on this peninsula, and nowhere else. Such seems certainly the reasonable inference to be drawn from several well-known passages, in one of which the Triopium is described as an *ἀκρωτήριον* or headland;[f] and, though there is no trace of such a temple on the peninsula, and an area sufficient for such an edifice is scarcely to be found there; still, it is quite possible that on ground so steep all vestiges of such a site may have been swept away by the action of mountain torrents.

There is, however, a passage in Herodotus (i. 174) in which the term Triopium seems to be applied, not only to the headland of Cape Crio, but to the whole district east of Cnidus, as far as the narrow isthmus which formed the boundary of the Bubassian territory; and hence it has been thought that the Triopian *ἱερόν*, or sacred precinct round the Temple of Apollo, may have been situated somewhere in the territory of Cnidus, east of the city itself.[g] There are, however, as far as I know, no

[f] Τὸ δὲ Τριόπιον ἀκρωτήριον τῆς Κνίδου.—Jason. ap. Schol. Theokr. Idyl. xvii. 69. Compare Thucyd. viii. 35: Ἔστι δὲ τὸ Τριόπιον ἄκρα τῆς Κνίδου προὔχουσα, Ἀπόλλωνος ἱερόν. Pliny, N. H. v. 28, § 29, states that Cnidus was known successively by the names Triopia, Pegusa, and Stadia. Stephanus Byzantinus, *s. v.*, describes Triopium as πόλις Καρίας.

[g] See the note in Rawlinson's Translation of Herodotus, i. 174.

ruins in any part of the peninsula east of Cnidus at all likely to be those of the Temple of Apollo, and I am, on the whole, inclined to think that the term Triopium was originally applied to the headland now called Cape Crio, and that, in the passage already referred to, Herodotus is speaking, not of the headland itself, but of the territory gradually added to it by the Cnidian settlers.

It seems to me much more probable that the headland was selected as the site of the Temple of Apollo, than any site further to the east, from the fact that this temple was the place of meeting of the league of maritime cities, called the Dorian Hexapolis.

It might be expected *à priori* that the site of such a temple would be convenient of access to all the members of the League, and at the same time a place of security, where gatherings might take place, and treasure might be deposited in troublous times. It has been already shown that the headland of Cape Crio, from its natural strength and geographical position, would present such a rallying-point and place of refuge to the members of the League.

In the part of the peninsula to the north-west of the city walls, are the ruins of a tomb of the Roman period, a more particular description of which will be given in a subsequent chapter.

Cnidus abounds in cisterns, in which the rain-water must have been collected in antiquity, and on which the inhabitants must have mainly depended for their supply, as at present there appears to be

only one natural spring within the city walls. These cisterns are cut out of the native rock in the form of a pear, and are lined with cement.

Along the road leading eastward from the town are several fountains. It has been already noticed, that this road passes through an extensive cemetery, which will be described in a subsequent chapter.

I shall now proceed to give a detailed account of the several excavations carried on in the course of the expedition on the site of Cnidus, or in its environs.

CHAPTER XV.

TEMENOS OF DEMETER, PERSEPHONE, AND PLUTO EPIMACHOS.

Platform below the Acropolis. Scarped rock on the north. Niches. Discovery of *stelé* on this site. Seated figure of Demeter. Statuette of Persephone. Lamps; terracottas; foundations. Inscription recording dedication by Chrysina; other inscriptions; remains of sculpture: head of Demeter; leaden tablets inscribed with *Dirœ*. Small circular chamber; contents: inscriptions, sculptures, marble pigs, marble breasts, tablets, glass. Other foundations; lamps, terracottas. Statue of Demeter Achæa; deities associated with her in this *temenos;* terracotta representing Hekate; fragments of sculpture and of Doric architecture; fissure in the native rock; inscription containing dedication to Pluto Epimachos; wall running through *temenos;* stone spout; drain. Summary of the whole evidence; the original temple erected on this site, probably dedicated by some particular family, and subsequently thrown down by an earthquake: reasons for considering the scarp a natural formation; the site probably dedicated to the Infernal Deities, as having been the scene of some convulsion of nature; other instances of Plutonia so selected in Greece and Asia Minor; no remains outside the *peribolus.*

On reference to the Plan and Section (Plate LIII.), it will be seen that the southern side of the Acropolis is defended by a precipice, immediately below which is an artificial platform, rather more than 85 paces in length, supported on three sides by a wall of massive polygonal masonry, and jutting out like a pier from the side of the mountain.

To the north the level of the platform terminates in broken rocky ground, bounded by a natural wall of precipice, which has here a uniform surface, sloping at an angle of 79° with such regularity as to suggest the idea that it has been scarped by the hand of man. This natural wall is from 50′ to 70′ high, and about 320′ in length.

In the steep face of the rock three niches are cut, which must have contained statues or other votive objects. (Plates LIII. LIV.) Of these niches, the one on the right has on its base a Greek inscription, of which only a few letters can be deciphered. It contains a dedication to Demeter in two lines. (See Appendix, No. 80.) This niche is 4′ 4″ high by 2′ $2\frac{1}{8}$″ deep. Its width is 2′ $5\frac{1}{8}$″.

The niche on the left, which is the tallest of the three, has been lined with a fine cement, painted bright blue, so as to form a background for a statue. Much of this lining still remains in the niche. The colour is a pigment, which seems to have been chymically united with the cement, as in fresco.

In the "Ionian Antiquities"[a] and Admiralty

[a] Pt. iii. p. 22. "Near its entrance into the city, and immediately under the citadel, the rock, rising perpendicularly, is worked fair some forty or fifty feet high; in the lower part of this artificial face are three niches, one small and two larger, with architectural fronts consisting of *antæ* on an inscribed but now illegible sill. The capitals, which were of a different material, no longer exist. Before this rock spreads a terrace 150′ wide, formed of polygonal masonry, of which the partially strait beds of the return sides incline very much to the slope of the hill. Before and below this

chart, this spot is noted as containing statues, and this indication led me to visit the ground. The first object which caught my eye was a small Greek *stelé*, 2′ 4½″ high, on which were the remains of a dedicatory inscription. (Appendix, No. 27. See Plate LXXXIX.)

Close to this *stelé* was the statue noticed by the Dilettanti mission. On clearing away the earth with which it was nearly covered, it proved to be a draped female seated in a chair. The head, hands, and feet were wanting, and the parts projecting above the soil had suffered much from exposure.

On uncovering the entire figure, however, I found that much of the drapery was in fine condition, and the composition was very good.

I then commenced digging round the spot where the *stelé* was still standing, and, a few feet nearer the escarp, came upon a small statue in Parian marble, lying only a few inches below the surface. (Plate LVII.)

It represents a female figure clad in a talaric *chiton* and *peplos*. On her head is a *modius*, partially covered with the *peplos*, which hangs down on each side of the neck. In her right hand she holds a pomegranate flower, with her left she is gathering up the folds of her *peplos*. A smile plays over the features.

The type of this figure may be at once recognized

terrace we found the headless statue of a seated female, of fine style and execution, which had once, probably, occupied one of the niches above; it is of Parian marble, and the head is not of the same block as the body."

as that to which Gerhard has given the name Aphrodite Persephone.[b]

The execution of this figure, though somewhat careless, is bold and free, as is the case with the terracottas of the best period of Greek art. The body was in one piece when found, but a blow from a pick unluckily broke it at the knees. The head was found at a short distance from the body. The surface of the sculpture is otherwise in very good condition. The entire height of this figure is 1′ 5″.

With the body were found a number of black lamps, and the head was wedged in among a mass of them. I proceeded to extract these from the earth, and clearing away more ground, ascertained that I had opened an inclosure bounded by four rough walls, about 12′ long and 4′ wide. The sides and bottom were lined with a fine cement.

In this compartment were a number of lamps of black glazed ware. On digging round this inclosure I discovered a number of rough foundation-walls intersecting each other at right angles, so as to form a group of small cells or compartments. It will be seen by reference to the Plan that these foundations lie along the eastern *peribolus* wall, being bounded on the west by a wall running north and south parallel to the east side of the platform.

The depth from the surface of the ground to the

[b] See Gerhard, Venere e Proserpina,—Fiesole, 1826, where the extant examples of this rare type are enumerated. Compare Kunstblatt. Stuttgart und Tuebingen. 1825. Nos. 16—19.

bottom of the compartments varied from 2′ to 4′. Several of them had been lined throughout with stucco, which still remained in places. I continued to find black lamps, and in two of the compartments were terracotta figures, all representing a young girl bearing a pitcher of water. I found seven or eight of these figures, exactly similar in type. Traces of colour were visible on two of them. In Plate LX., fig. 10, one of these *Hydrophori* is represented. They are very elegant in composition, but carelessly modelled, as was often the case with terracottas.

Within the compartments were several unbroken ridge-tiles of an unusual length. On first exploring this ground I supposed that the cells or compartments were walled graves, which had been lined with stucco and covered with tiles, and that, from their position on sloping ground at the foot of a precipice, and from the shallowness of the superincumbent soil, these tile roofs had been carried away by the action of water, and the contents of the graves disturbed and broken. But in none of the cells was there any trace of bones, or of the fine black earth which would have remained after their decomposition, and which is generally found at the bottom of Greek graves. Nor had the compartments the form usual in graves, several of them being square, and too small to admit the body of an adult.

The walls of these inclosures were built in the roughest manner, without cement. The material was mostly rubble: squared stones, evidently from

some previous building, were occasionally used in the courses. Tertiary limestone was the principal material employed. At the distance of 8′ 6″ from the western boundary of these inclosures was a curious conical mass, about 3′ high by 3′ 6″ diameter, composed of earth, faced all round with cement, and resting on rubble. Ashes were observable about it. I subsequently discovered a similar conical heap in the rubble at the western end of the *temenos*.

After laying bare this group of foundations, I determined to explore the whole platform; and, on removing the upper soil throughout, made the following discoveries:—

Immediately to the west of the group of cells I found a limestone base, 2′ 10″ by 2′ 2″ by 1′ 2¼″.

On the top was an elliptical hollow for the reception of the feet of a statue. On the front was an inscription (Plate LXXXIX., No. 15) recording the dedication of an edifice, οἶκος, and a statue, ἄγαλμα, to Demeter and Persephone, by Chrysina, wife of Hippokrates, and mother of Chrysogone.

It is further stated that this dedication was made in obedience to Hermes, who, appearing in a dream, declared to Chrysina that she should be the priestess of these goddesses at a place called Tathne, which, it is to be presumed, was the name of the *temenos* itself. (See Appendix, No. 15.)

Close to this base was another, also of limestone, 2′ 2″ by 1′ 11″ by 1′ 6½″, with an oblong aperture at the top, 9″ by 8″ by 4¼″.

This base was inscribed with a dedication to

Demeter and Persephone, by Plathainis, wife of Plato, as a thank-offering and atonement. (Plate LXXXIX., fig. 18.)

Immediately to the west of these inscriptions I found a female head, rather under life-size. The head-dress is of the kind called *opisthosphendone*, and is rarely to be met with in sculpture. This head belongs to the best period of Greek art, and probably represents Persephone. It is in excellent condition.

Close to this head I found a hand and arm, which must have belonged to the statue of a young girl, and several other fragments of extremities, some of which belonged to statues larger than life; others to smaller figures. Among these was a term, from which the head had been broken away at the neck.

The present length of this term is 4′ 2″; the width at the top is $8\frac{7}{8}$″ by $7\frac{1}{2}$″, whence it tapers to $8\frac{1}{2}$″ by $7\frac{2}{10}$″. The foot has been broken away. The head is wanting.

Close to this spot I found a small ram's head in marble, and, immediately to the east of the two bases, a mass of sculpture lying on the top of one of the walls of the cells.

This consisted of the half of a female hand, rather larger than life, part of a very small term, or *stelé*, $17\frac{1}{2}$″ long by 5″ wide, by 4″ deep at the base, and a veiled female head rather larger than life.

This head belongs to the seated female figure already mentioned, which has a socket into which the neck fits. (See Plate LV.)

The figure to which this head belongs is that

of a female a little past the prime of life, and without doubt represents Demeter. The drapery, which consists of a *peplos* wound round the body over a talaric *chiton*, is richly composed; the folds are wrought to a sharp edge, as in the Elgin sculptures. The body appears too short from the bosom to the hips, a peculiarity which may have been intended to correct some optical deception in the perspective view of the figure. The back of the statue is left flat, and must have been concealed from view. It probably stood in one of the niches already described, as has been supposed by the authors of the "Ionian Antiquities," who notice the fine workmanship and material of this figure in their description of the site where it was lying. The countenance is one of exquisite beauty, with a most tender and refined expression. The height of this figure, inclusive of the head, is rather more than five feet.

Close to these remains of statues, I found in several places portions of thin sheets of lead, broken and doubled up. On being unrolled, these sheets proved to be tablets inscribed with imprecations, *Diræ*, in the name of Demeter, Persephone, and the other infernal deities to which the *temenos* was dedicated. The text of these inscriptions will be found, Appendix, Nos. 81—95.

After these discoveries I continued to explore the site to the west, digging up to the foot of the escarp, where the ground admitted this. At the distance of about 45′ to the west of the rough inclosures, we found part of a colossal left foot in a

sandal, sculptured in white marble. On the sandal were traces of red colour. Close to this foot was a mass of stones and rubble, on removing which the walls of a small chamber became visible, nearly on a level with the surface of the field. This chamber was of an elliptical form; but it may have been originally circular, and thrown out of its shape by an earthquake. It was built of tertiary limestone blocks, without mortar; the joints of the masonry were all more or less disturbed, as if their structure had been dislocated by some great shock. The highest courses of this wall were on a level with the present surface of the field; the dimensions of the interior of the chamber were 9′ for the longest diameter of the ellipse, by 6′ 3″.

The mass of stones and rubble with which it was filled up appeared to be the ruins of the roof, which was probably an example of Egyptian vaulting. On removing this mass, a number of small slabs and cubes of marble and limestone were extracted; some entire, some in fragments. These were mostly inscribed.

Intermixed with them were sculptures and various miscellaneous antiquities, filling up the chamber to the depth of 7′.

The whole mass of objects discovered may be thus classified :—

(1.) Limestone base, 14″ by 12″ by 8½″, inscribed with a dedication to Persephone, by a priestess whose name is broken away. (Plate LXXXIX., No. 26.)

On this base stood a *stelé*, which was found de-

tached in three fragments. The entire height of the base and *stelé* together is 3′ 8″. The *stelé* is surmounted by a head very much worn and defaced, and executed in a coarse conventional style. (Plate LVIII., fig. 1.)

This head represents Persephone, to whom the dedication was made. It is surmounted by the *modius*, the symbol distinctive of that goddess.

(2.) Base, 2′ 4″ by 10½″, by 2½″ deep; inscribed on the edge with a dedication to Demeter and Persephone, by Adinna, daughter of Sopolis, and wife of Polychares, and her children. (Plate LXXXIX., No. 16.)

On either end of the upper surface is a sinking: one of these is square, the other an irregular oblong. The small term discovered with the veiled female head, *ante*, p. 381, was found to fit into the sunk square. (See Plate LXXXIII., fig. 4.)

(3.) Limestone base. Length, 15¾″ by 9″, by 2¾″ in depth; inscribed on one of the narrow ends with a dedication to the Dioscuri, ἄνακτες. (Plate LXXXIX., No. 24.)

(4.) Base, 18½ by 12″ by 11″, inscribed with a dedication to Demeter, by Diokleia, daughter of Nikagoras, and wife of Archidamos. (Plate LXXXIX., No. 13.)

The letters are beautifully cut. A cornice projects 1½″ over this base in front and at the side.

(5.) Limestone base, 12¾″ by 10½″, by 3½″ in depth, inscribed with a dedication of a votive offering, εὐχή, to Demeter and Persephone, by Xeno. (Plate LXXXIX., No. 22.)

From the form of the letters and the disuse of the Doric dialect in this inscription, it is probably the latest of all those discovered in the chamber.

On the upper surface is a round socket 6″ in diameter, by 1½″ deep. A *Calathus* of white marble fitted into this socket. This *Calathus* is 15½″ high by 12½″ diameter at the mouth. (Plate LVIII., fig. 12.)

(6.) Limestone base, 15¾″ by 12″ by 8″, inscribed with a dedication to Demeter and Persephone, by Plathainis, wife of Plato. (Plate LXXXIX., No. 17.)

(7.) Base broken at one end, of which the present length is 18″ by 8½″, by 1⅜″, inscribed with a dedication to Persephone, by Plathainis. (Plate LXXXIX., No. 19.)

This base originally supported a small boar 1′ 11″ long, which was found detached, and has been reunited. (Plate LVIII., fig. 3.)

(8.) Pig. Length 2′ 2½″; broken off from a base 20½″ long: the legs were in separate fragments. (Plate LVIII., fig. 2.)

(9, 10.) Two pigs, or boars; length 12½″.

(11, 12½.) Two calves, one 18″, the other 17″ long. The hind legs were detached fragments; the bases were wanting. (Plate LVIII., fig. 4.)

(13.) Female head broken off at the neck, 7″ high, inclusive of the neck. The hair is drawn back from the forehead, after the fashion of Diana Venatrix.

(14.) Base of coarse freestone 13″ by 11½″ by 6½″. On the upper surface is a triangular socket, 4½″ each way by 1″ in depth.

This was probably the base of a small figure of Hekate Triformis, similar to one the base of which I discovered in another part of the *temenos*.

(15.) A portion of drapery from the shoulder of a colossal figure.

(16.) A female hand, under life-size.

(17.) The back of a head in very bad condition.

All the sculpture and bases in the foregoing list are executed in fine white marble, except in the cases in which I have specified another material.

The style of the sculpture is not inferior to that of the statues and busts previously found on the same site, except in the case of the two calves, which are treated in a conventional manner.

The interest of these works of art is greatly increased by the inscriptions found with them, which, in three cases (Nos. 1, 5, and 7) of the foregoing list, may be re-adjusted to the objects of which they record the dedication.

(18.) Fourteen objects, which are, perhaps, votive offerings.

Each consists of a pair of female breasts placed on a plinth, and connected by a handle.

The plinths vary in scale, ranging in length from $6\frac{3}{4}''$ to $1\frac{1}{2}''$. The depth of the longest is nearly $3''$. Specimens of them are engraved, Plate LVIII., figg. 5—9.

These objects are sculptured in white marble; on the surface of nearly all are traces of a thick pigment with which they have been coloured. The breasts vary in form; some appear to be those of

young girls; others of women who have suckled children.

It is well known that the custom of dedicating models of any part of the body which had been affected by disease has been retained from pagan antiquity both by the Greek and Roman churches.

Votive breasts, sculptured in marble, may be seen in the Elgin Collection, and are not uncommon in museums. The form here described, however, is very unusual.[c] On the handles are incised marks resembling Roman numerals, but, apparently, only meant for ornament. The general form of the plinth and handle of these objects led me to think that they might be weights; and on testing them in the scales, they exhibited certain relative proportions which can hardly be accounted for on any other supposition.[d]

(19.) With these breasts was found a similar plinth, on which two heads, however, of Cupids were substituted for the pair of breasts. These heads were placed back to back, being connected, like the breasts, by a handle rising between them. (Plate LVIII., fig. 7.)

As the sculpture which had fallen into the chamber was removed, we came to a stratum of smaller and more fragile objects below.

Several lamps of the Roman period, an *ampho-*

[c] Two pairs, similar to those from Cnidus, were found by Sir C. Fellows in the ruins of Xanthus, and are now in the British Museum. In one of these specimens, the handle seems fashioned so as to represent a thunderbolt.

[d] An account of the results obtained by weighing these objects will form the subject of one of the Appendices of this volume.

riskos, several small saucers, and vases of plain unvarnished red ware, and a saucer of red Samian ware were found, intermixed with hair-pins and bodkins of ivory and bone, and with a number of fragments of small rods of transparent glass, twisted and inlaid with spiral threads of opaque glass.

The transparent glass was principally white and blue.

In the same stratum were a number of fragments of small marble tablets or labels, from 2″ to 4″ in length, and from $1\frac{1}{2}$″ to $2\frac{1}{2}$″ deep.

Some of these tablets were rectangular in form; others were notched. (See Plate LVIII., figg. 10, 11, 13, 15.)

Each of these latter was pierced in the upper part for attachment to a wall or to some other object. The surfaces of all these tablets had been polished, and bore traces of colour. They had, probably, been used as labels, on which, in the case of the smaller votive objects, were inscribed the forms of dedication.

The lowest stratum in the chamber consisted of small glass bottles, intermixed with bones.

These bottles or phials ranged in length from 7″ to 3″.

Nearly all had long narrow necks, the bodies being mostly shaped like the half of an hour-glass. Some few were globular or bulbous in form. The glass was green, and of very ordinary quality.

It appeared to be of the Roman period.

These bottles were lying in a stratum of sand packed in rows.

Fragments of several hundreds were extracted. I succeeded in obtaining forty-four unbroken specimens.



The discovery of so many of these bottles uninjured, and the position in which they were lying, leads me to conclude that they could not have fallen from above, but that they must have been deposited in the bottom of the chamber in regular

layers previously to the fall of the vault and marbles.

The pottery, glass rods, and hair-pins, appear to have been also placed on the ground in the position in which I found them.

The chamber may have been a kind of treasury or place of deposit for small votive offerings, and the sculpture and inscriptions may have stood round the outside of the walls, or have surmounted the roof. They may thus have been thrown into the position in which I found them when the vault fell in.

If they had originally been placed inside the chamber, they must have rested on brackets, or on some kind of platform or floor higher than the level of the basement where the glass was lying.

No traces, however, of such supports appeared inside the chamber.

Though the relation of these marbles to the structure in which they were discovered cannot be satisfactorily determined, it would appear that, when found, they were still lying on the spot where they had been broken, and near which it may be presumed they originally stood.

In the case of many of the broken objects, all the fragments were recovered, and the edges of the fractures were so fresh that they could never have been disturbed since their fall.

The bones found in the lower stratum of the soil proved, upon examination, to be those of the hog, a small kind of ox, the goat, and birds about the size of the common fowl or dove. These

animals must have been sacrificed to Demeter and Persephone. The pig, as is well known, was sacred both to Demeter and to Persephone.

The manner in which the glasses and more fragile objects were packed in layers at the bottom of the chamber reminded me of the discoveries in the field of Chiaoux at Budrum. (See *ante*, p. 325.)

On that site, where it is probable that a temple of Demeter once stood, layers of small terracotta figures and of lamps were found lying in a clay bed between lines of foundations. Above these layers of fragile objects were masses of grouted masonry, which appeared to be portions of Roman vaulting fallen in, and several fragments of sculpture and other antiquities.

I have already shown, *ante*, p. 331, that in the ancient sacred inclosures were vaulted chambers,—*favissæ*, built for the reception of votive objects, which, as it would appear from the discoveries at Cnidus and Budrum, were there arranged in classes and stored up.[e]

[e] In the case of temples of Demeter, the place where the mystic objects of her worship were kept was called *μέγαρον* or *ἀνάκτορον*. Cf. Hesych :—*Ἀνάκτορον· τὸ τῆς Δήμητρος, ὃ καὶ μέγαρον καλοῦσιν, ὅπου τὰ ἀνάκτορα τίθεται.* Photii Lexicon, ed. Hermann :—*Μάγαρον, οὐ μέγαρον, εἰς ὃ τὰ μυστικὰ ἱερὰ τίθεται.* Into these *μέγαρα*, according to Pausan. ix. § 1, were thrown the young of pigs. *Δρῶσι ἄλλα καὶ ὁπόσα καθέστηκέ σφισι καὶ ἐς τὰ μέγαρα καλούμενα ἀφιᾶσιν ὗς τῶν νεογνῶν.* Cf. Clemens Alexandr. Cohort. ad Gentes, p. 14, as restored by Lobeck, Aglaophamus, ed. Potter, ii. p. 828. Porphyr. Antr. Nymph. c. vi. : *χθονίοις καὶ ἥρωσιν ἐσχάρας, ὑποχθονίοις δὲ βόθρους καὶ μέγαρα ἱδρύσαντο.* In these passages *μέγαρα* and *ἀνάκτορα* seem to be spoken of as peculiar to Demeter and other infernal deities; and it is, therefore, possible that the

After we had dug down to the foundations of the chamber, which are about 7′ below the surface, the soil was explored to a depth of about 2′ lower. As no antiquities were found in this lower soil, the excavation was not continued within the chamber.

I then proceeded to remove the upper surface of the platform west of this chamber, digging everywhere to the depth of about 3′.

A little further to the west we discovered two small marble footstools, one of which is represented Plate LVIII., fig. 14. It is inscribed with the name of the priestess Philis (Plate LXXXIX., No. 23[f]), and measures 15″ square by $12\frac{3}{4}$″.

At the distance of 14′ 5″ from the chamber was a plinth level with the surface, composed of two large travertine slabs, on which two others were placed at right angles: each of these slabs measured 4′ by 2′ by 13″. At the side of this plinth was another similar one. (See the Plan.) Twenty feet to the west of this pair of plinths

chamber discovered by me may have been so termed. The discovery of pig's bones on the lowest stratum may be thought to confirm this conjecture. It should, however, be noted, that in a number of passages cited by Lobeck, i. p. 59, *μέγαρα* or *ἀνάκτορα* are mentioned, not as detached buildings within a *temenos*, but rather as a part of the temple itself.

[f] For dedications by priestesses, compare the two marbles found at Amyclæ, and published by the late Earl of Aberdeen, Walpole's "Memoirs relating to Turkey," p. 452. On each of these are sculptured representations of various articles of female toilet, with an inscription stating that they were dedicated by a priestess called on the one *ἱέρεια*, on the other *ὑποστάτρια*. These marbles have been recently presented to the British Museum by the present Earl of Aberdeen.

was a limestone base 2′ 6″ by 2′ $\frac{3}{4}$″ by 8″, with a hollow for the feet.

A few yards further to the west, and at the same distance to the south of the escarp, was a series of rough foundations, running 40′ from north to south, and forming three cells, or chambers. (See the Plan.)

These walls were 2′ thick, and built in the rudest manner of squared stones from some building, intermixed with rubble. Their average depth was 5′.

Within one of the inclosures, and, apparently, in its original position, was the base of a small statue placed on a plinth, both of blue marble. This base measured 2′ 5″ by 1′ 11″ by 1′ 1″; the plinth, 2′ 10″ by 2′ 2$\frac{1}{2}$″ by 16″.

On the left side of the cavity for the feet was a socket, in which must have rested a sceptre, held in the left hand of the figure.

On one side of this base was an arm, and on the other side a hand, broken from it. These fragments must have belonged to a small female figure in Parian marble; no trace, however, of the remainder of the statue was met with. An armlet in the form of a snake encircles the arm just below the joint, which it must have served to conceal from the eye. A little below the surface of the soil here was a large spiral shell,[g] and a small lamp and cup of ordinary fabric. In the soil below no trace of remains presented itself.

The other two compartments were full of lamps,

[g] This is of a species called *Triton variegatus*, so rare in the Mediterranean, that this specimen was probably brought from the Red Sea.

mostly lying in the soil at the depth of about 3′, but some placed in the crevices of the walls. Great numbers were also dug out of the ground imme-



Lamp, 8 in. diam. by 5 in.

diately to the east of these foundations. They were lying very near the surface.



Lamp, 7 in. diam. by 3½ in.

Terracotta figures were also found in and about these chambers, but not in such quantities.

The lamps were chiefly of two classes.

The finest were of clay, black throughout and glazed, resembling in appearance the well-known Wedgwood ware, and of the same fabric as those found in the group of cells on the east.

The forms of these lamps were well designed, and seem copied from works in bronze.

Some of these were very elaborate in form, having as many as eight or ten mouths.

It is seldom that terracotta lamps, with such a number of mouths, have been preserved unbroken. At the sides they were generally ornamented with masks or ivy-leaves.



The other class of lamps are of the late Roman period. They are made of coarse red clay, which has been covered with a glaze not fine enough to resist decay.

The shapes are clumsily and carelessly designed.

The upper surface of the lamp is usually ornamented with some figure or pattern in relief, forming a circular medallion between the handle and the mouth. This class of lamps is very commonly found in tombs of the Roman period.

Although several hundreds of these lamps were found, the reliefs exhibit little variety of subject.

The designs are generally grotesque figures, pairs of gladiators fighting, animals, or birds.

Great numbers of lamps were found without any pattern in relief.

Some few of this class have more than one mouth. They average $3\frac{1}{2}''$ in length.

The majority are without handles. Some few have a potter's name stamped at the bottom, but most of them have only a zigzag line, in imitation of letters, or a human foot incuse.

Fragments of some lamps, ornamented with horses' heads, were found in the same ground. These, probably, had several mouths, and must have been much larger than those described above.

The numerous lamps found in this spot outside the inclosures were probably deposited round the base of some statue. We learn from Pausanias that lighted lamps were offered to Persephone, and let down into trenches or chasms, *βόθροι*, consecrated to the infernal deities.[h]

Among the terracotta figures are several modelled with much freedom and vigour.

They generally represent draped female figures, probably, in most cases, Demeter or Persephone.

[h] Pausan. ii. 22, § 4.

In one figure the drapery is beautifully composed, showing the form underneath with great skill. This terracotta probably represents Persephone, as the figure is too youthful for Demeter. The head and neck are broken away; the figure has been about 10″ high. (Plate LIX., fig. 3.)

Other terracottas worthy of mention are the following:—

The head of an aged female, broken off at the neck—height $2\frac{1}{4}$″. This is surmounted by a basket, *cista*,[i] which she supports at the side with her right hand. (Plate LX., fig. 7.)

A grotesque head wearing a pointed cap, under which is an ivy wreath over the forehead—height $1\frac{7}{8}$″. The back of the head is bound with a broad strap, such as was worn in antiquity by trumpeters and flute-players, to strengthen the voice.[j] The cheeks are distended. It is evident that this head is intended to represent a trumpeter. It is Dionysiac in character. Among the ministers in an ancient temple was the ἱεροσαλπιγκτής.[k]

Two grotesque masks, modelled with great vigour; respective heights $3\frac{1}{2}$″ and 4″.

The body of a *neurospaston*, or doll; height $4\frac{1}{2}$″.

A pair of *hermæ*, placed side by side; one is ithyphallic, with a bearded head, apparently of Dionysos, and a fillet hanging down on each side the neck; the other has the upper half of the body draped, the head broken away—height $4\frac{6}{8}$″.

[i] In the description of Plate LX., vol. I., I have called this a *kane;* but, being covered, it should, I think, be called a *cista.*

[j] See Catalogue of Vases in British Museum, 1851, No. 797.

[k] K. F. Hermann, Lehrbuch d. Gott. Alterthüm. § 36, 17.

The handle of a lamp, in the form of an ivy-leaf, $5\frac{1}{4}''$ long. On this is represented, in relief, a naked boy, his hair gathered into the top-knot characteristic of Eros. The forefinger of his right hand is placed on his lips; in his left hand is a torch (?). On either side is a star. This figure, perhaps, represents Hypnos. The design is very elegant. (Plate LXXXIV., fig. 3.)

A pig, $3\frac{7}{8}''$ long.

Many of the terracottas of the Roman period are very grotesque in character.

It will be seen by the Plan that in the eastern part of the platform a large mass of rock lies at the foot of the escarp, projecting to the south for a breadth of 40′. When we had advanced to the west of this obstacle, the excavation was carried northward as far as the line of the escarp itself. Nearly under the niches we found an interesting female statue, rather more than 6′ high. (Plate LVI.)

The body was draped to the feet. The head of this figure had been originally fitted into a socket at the base of the neck, and was lying close to it.

The arms were broken off, but portions of these and of the hands were found. In other respects the statue was in fair condition.

In the same spot was a base, inscribed with a dedication in consequence of a vow by Nikokleia, daughter of Nikochoros, and wife of Apollophanes, to Demeter, Persephone, and the gods associated with them. (Plate LXXXIX., No. 21.)

If this base belongs to the statue, it would thus represent Demeter. The type is peculiar.

The features and form are those of an elderly woman wasted with sorrow, and do not exhibit that matronly comeliness and maturity of form which usually characterize Demeter in ancient art.

Unless we consider this statue to be a portrait, this deviation from the usual character of ideal art can only be explained by supposing that the deity here represented is the Demeter Achæa.

In the Homeric hymn to Demeter, it is stated that the goddess, while wandering in search of the lost Persephone, assumed the form and garb of an old woman, and traversed the earth for many days without tasting food.

Her appearance is likened to that of an aged nurse or housekeeper in a regal house.[1]

This description accords very well with the statue discovered in the *temenos*. It may be observed that, contrary to the usual practice in ancient sculpture, the eyes are represented looking up. It is possible that the artist of this statue may have wished to represent Demeter looking up to the god Helios, and imploring him to aid her in her search.

The epithet Ἀχαία is first associated with the name of Demeter in Herodotus.[m]

According to some old grammarians, it is derived from ἄχος (grief).[n]

[1] Γρηῒ παλαιγενέῖ ἐναλίγκιος, ἥτε τόκοιο
Εἴργηται, δώρων τε φιλοστεφάνου Ἀφροδίτης.
Οἷαί τε τροφοὶ εἰσὶ θεμιστοπόλων βασιλήων
Παίδων, καὶ ταμίαι κατὰ δώματα ἠχήεντα.—l. 101–4.

See also Pausan. i. 39, § 1; Hesych. *s. v.* γραία; Ovid. Fasti, l. 517.

[m] v. 61.

[n] See Baehr in Herod. v. 61. Hermann, Lehrbuch d. Gottesd.

As far as I am aware, the type of the sorrowing Demeter has not been as yet recognized in any extant monument of ancient art. It may be inferred, however, from a passage in Clemens Alexandrinus,[o] that she was often represented in sculpture under this aspect. Speaking of the different characters of the gods as expressed in their statues, he says, that Dionysos may be recognized by his dress, στολή; but Demeter from her calamity, ἀπὸ τῆς συμφορᾶς.

If the attribution here proposed be not admitted, and the statue, from the individuality of the features, be thought to be a portrait, it most probably represents a priestess, perhaps in the character of Demeter.[p] In that case, the upturned and anxious gaze would, perhaps, express the attitude of prayer.

In the inscription on the base found near this statue, the dedication is made to Demeter, conjointly with certain other divinities, who are described as Θεοὶ παρὰ Δάματρι, and who, as will be

Alterthüm. § 63, note 25. Gerhard, Mythologie, § 408, 1, thinks that the name Ἀχαία refers rather to the worship of Demeter by the Achæan race; but remarks (ibid. § 416, 3) that the sorrow of Demeter is expressed in the epithets Ἀχερώ, and Μέλαινα, which are applied to her. Hence also her worship in Arcadia under the name Erinnys. (Paus. viii. 25, 3.) The scholiast on Aristophanes (Acharn. l. 708) derives the name Ἀχαία from ἦχος. See Lobeck, Aglaophamus, p. 1225; Preller, Demeter, p. 394; Hesych. ed. Alberti, *s. v.* Ἀχειρώ.

[o] Cohort. ad Gentes, i. p. 50, ed. Potter. Preller, Demeter, p. 91.

[p] Statues of priestesses of Demeter Chthonia were placed in her *temenos* at Hermione, near Trœzen; and in the feast called Chthonia, there celebrated, certain aged priestesses had special functions.—Pausan. ii. 35, § 4.

subsequently shown, are those of the Infernal regions, associated with Demeter as Θεοὶ σύμβωμοι.

We found here a very interesting terracotta lamp representing a type of Hekate which I have not seen elsewhere. (Plate LXXXIV., fig. 5.)

The original height of this terracotta has been about 8″.

It represents Hekate attired like Artemis, in a *chiton* reaching to the knees, and buskins.

On her right is a hound seated at her feet, looking up at the goddess. On her left is a cylindrical plinth, on which stands a small female figure, draped to the feet, too indistinct to be clearly made out; but apparently the Aphrodite—Persephone already described.

In either hand Hekate holds up the spout of a lamp, here substituted for the two torches which are her usual symbol. Her left arm rests on the small figure standing at her side. At the back of the figure is a hole, through which the oil required for the lamp was poured.

The head has been broken away. The figure stands on a square plinth.

The style of the modelling is of the Roman period.

At a short distance from the statue of Demeter Achæa part of a small statue was dug up, representing a youthful female figure, draped to the feet. The upper part of this statue has been shattered as far as the hips. It probably represents Persephone. Its height has been about 4′.

A great number of fragments of sculpture were

also discovered among the rubble in this part of the *temenos*.

Among these is a fine female head, life-size, much defaced, perhaps of Aphrodite, and part of a colossal left hand, which, if not a votive offering, must have belonged to a male figure 12′ high.

The other fragments consist chiefly of extremities and pieces of drapery.

Advancing still further to the west in the same line, I found the same kind of rough walls as in the two groups of foundations already described.

These walls inclosed square and oblong compartments or cells, bounded on the west by the outer *peribolus* wall of the *temenos*. Within and about these cells were found several hundred lamps of the same kind as those previously described; portions of terracotta figures, two glass phials about 2″ high, and a number of fragments of sculpture in Parian marble.

All these objects were found strangely intermixed with masses of broken rock which had fallen from the heights to the north. In one place I found a piece of drapery embedded like a fossil in a mass of rock, lying about 12′ in front of the escarp.

The other fragments were principally hands and feet of female figures; some colossal, some life-size, and some from statuettes.

All the sculpture appeared to be of the same period, and of the same Parian marble. Some of the fragments were remarkable for the beauty of the style.

Marks of red colour appear on several of the

fragments. On one of the feet the thick sole of the sandal has two red bands, and has been painted red under the foot.

From the freshness of the fractures, and the generally good condition of the surface, it would seem that all these fragments are lying where they originally fell.

They appear to have been split off from the statues of which they originally formed a part by some violent shock, like that of an earthquake, or by the fall of large masses of rock from the heights above.

With these fragments of sculpture were found part of a Doric capital in limestone, $9\frac{3}{4}''$ in diameter, and a fragment of Doric cornice in tertiary limestone, covered with a fine stucco, on which red colour still remains. (Plate LXXXIII., figg. 1, 2, 3.)

This cornice is about 5″ in depth.

These architectural members may, from the correspondence in their proportions, belong to the same entablature; from the smallness of the scale, they, probably, formed part of a *heroon*.

In the same part of the *temenos* were discovered three drums of a plain cylindrical column, the respective diameters of which were 1′ 9″, 1′ 7″, and 1′ 5″.

This column was of tertiary limestone, and has been covered with stucco. A portion of a fluted column 23″ long and 9″ in diameter, also of tertiary limestone, was entirely covered with stucco.

Among the terracottas, the most remarkable is the foot of a *calathus*, $8\frac{1}{2}''$ high, by the same diameter at the base, modelled in red clay; also part of a

small terracotta representing a draped female figure, which, though lying in the rubble on the surface, retained both colour and gilding on the drapery.

The discovery of these remains induced me to explore further the ground where they were lying.

This, however, was no easy matter; for, immediately to the north of this particular spot, the escarp is completely broken away, terminating abruptly at the distance of 50′ from the western boundary of the *temenos*, and immense masses of rock have, consequently, been projected forward into the platform, overwhelming the rough walls of the inclosures, and throwing them out of the perpendicular. After removing the lower part of this mass of rock and detritus, the work was impeded by the necessity of constantly dislodging detached fragments, which, being undermined as we advanced, overhung the excavations in a most dangerous manner.

By the application of a steady continuous strain of tackles, we succeeded in bringing down the largest of these masses, weighing, probably, about 50 tons.

This obstacle was afterwards disposed of by blasting, and the ground below cleared down to the ancient surface of the platform.

The excavation was then continued northward as far as the line of the escarp, which, as I have stated, has been broken away in this place, probably by the shock of an earthquake. At this point in the excavation we came upon a fissure in the

native rock, about four inches wide, and running east and west in a direction parallel to the *temenos* itself, at the distance of about 3′ from the escarp.

All further progress in this direction was barred by immense masses of rock, which appear to have fallen into the breach formed by the displacement of the escarp, and which at present serve as the support to the sloping mountain-side behind them.

The western boundary-wall of the *temenos*, and the rude foundations already noticed, continued to run on under the rubble up to the point where the masses of rock arrested our further progress, beyond which there was no trace of remains of any kind.

Within the chambers formed by the rude foundations were lamps, and fragments of terracotta, similar to those already described; and in the rubble, a little below the surface, was a marble base, 17″ long by 5½″ deep, by 4″ in width, inscribed with a dedication to Demeter, Persephone, Pluto Epimachos, and Hermes, by Sostratos, son of Lachartos. (Plate LXXXIX., No. 14.)

This base is of exceedingly elegant proportions; the material is fine Parian marble. The letters are beautifully cut; in many of them traces of red colour still remained on the first discovery of this marble.

On the top of the base is an oblong sinking, 16″ long by 1⅞ths of an inch wide, and ⅛th of an inch deep, at either end of which is a small hole filled with lead.

It is probable, therefore, that some metallic object stood on the base.

This dedication is interesting from the association of Pluto, or Hades, and Hermes, with Demeter and Persephone, as Θεοὶ σύμβωμοι in this *temenos*.

These, and perhaps Hekate and the Dioscuri, are doubtless the Θεοὶ παρὰ Δάματρι καὶ Κούρᾳ, mentioned in two of the inscriptions previously discovered on this site, as has been already noticed.[q]

The epithet ἐπίμαχος, applied to Pluto, refers to some myth similar to that mentioned by Pausanias (vi. 25, 3), according to which the Eleians worshipped this Deity with special honour, in acknowledgment of the aid rendered by him in a certain war. When we consider how greatly the escarp of the *temenos* must have contributed to the defence of the Acropolis, it seems not improbable that the Cnidians regarded the inaccessibility of their citadel as due to Plutonic action on this spot. Hence they may have worshipped him as the tutelary deity of their Acropolis, as Athene was called Promachos at Athens.

Near this inscription was found the handle of a lamp, ornamented with the head of Pluto, and on a fragment of terracotta relief from the same locality,

[q] The connection of the Dioscuri with Demeter is indicated by the fact that they were the first whom Triptolemus initiated in the Eleusinian mysteries. (Xenophon, Hellenica, vi. 3, 6.) See Watkiss Lloyd, Triptolemus and the Dioscuri, Transact. Royal Soc. Lit. 2nd Series, iv. p. 266-7, who points out, ibid. p. 269, the analogy between the myths of Kore, the Dioscuri, and Adonis.

this Deity appears to be represented seated on his throne. (Plate LXXXIV., figg. 2, 4.)

No more remains of sculpture were discovered in this part of the *temenos*, with the exception of an arm and wrist from a small male figure, which was probably about 2′ high, and must have been in the best style, and a block of limestone 18″ in length, one end of which is cut square, its length being 8″ by $8\frac{6}{8}$″, by $7\frac{1}{2}$″.

The other part of the stone is singularly fashioned. On two sides of it is sculptured a mane like that of a lion; on the third a floral ornament. (Plate LVIII., figg. 16, 17.)

As this end of the stone has been broken away, it is impossible to ascertain what the sculptured part was designed to represent. As the square end is left rough as if for insertion in a wall, this stone may have been a corbel.

It is difficult to explain the disappearance of the statues which once stood on this site, and of which the extremities only have been discovered.

It is to be observed that many of the hands and feet which have been discovered have been attached to the bodies by a joint. It is possible, therefore, that the statues to which they belonged were acrolithic, that is to say, that their extremities only were of marble, the rest of the statue having been of wood, or other perishable material.

After having thoroughly explored the northern part of the *temenos*, I proceeded to remove the upper soil throughout the southern part. In

this part of the *temenos* scarcely any remains of sculpture or pottery were found; but, at the distance of 21′ to the north of the southern boundary-wall, was a line of foundations, the greater part of which appeared to be constructed out of Hellenic materials.

It will be seen by the Plan (Plate LIII.) that this wall runs nearly parallel to the southern boundary-line of the *temenos*.

The ground between these two lines is rather lower than the level of the northern part of the platform.

The inner wall consisted of a single course of travertine blocks, the largest of which measured 4′ 6″ by 2′ 4″, by 10″.

The masonry was isodomous; the blocks had evidently been toothed into another course, which has formed the outer or southern face of the wall.

The course was laid on rubble without mortar, at a depth of about 3′ below the surface of the soil.

The want of care and regularity in the laying of this foundation led me to think that it is not genuine Hellenic work. It may, however, have been dislocated by an earthquake.

At the distance of 27′ from the western boundary this wall ceased to be isodomous, and was replaced by a single course of rough-hewn polygonal blocks of limestone. At the distance of 24′ from the eastern boundary, it died away into a rubble foundation.

At the distance of 33′ to the north of this line of foundations were two large blocks, which must have served to receive a gate. (See the Plan.)

The door in an ancient building swung on a pivot, revolving in an upper and lower socket: such a kind of hinge is still used in Turkish houses at Budrum.

The blocks discovered in the *temenos* were evidently fitted to receive a metallic socket in which a pivot played.

The largest of these blocks was of limestone. Its dimensions were 3′ 7″ by 3′ 1″, by 16″.

The other block was of tertiary limestone, and measures 2′ 4″ by 2′ 3″, by 1′ 4″.

With these blocks were found a limestone slab, probably a door-jamb or lintel, and measuring 6′ 10″ by 1′ 8″, by 11″; and a square block which appeared to be connected with the gate. Both of these were rough-hewn.

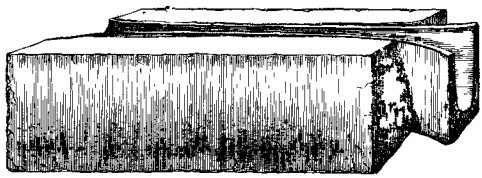
Nearly on the same line with these stones were the remains of a second wall running through the *temenos*, longitudinally, from east to west.

This foundation was built of polygonal limestone blocks, roughly jointed. From the position of the two blocks and jamb, it seems probable that the gateway to which they belonged stood somewhere about the centre of this wall.

Thinking it possible that portions of sculpture had rolled over the southern boundary-wall, I dug the ground along its foot for a length of about 77′ in the centre of the *temenos*, and 40′ at the south-western angle.

Nothing was found in this excavation except a large stone spout, which had evidently served to conduct water from the summit of the terrace wall.

The form of this spout is represented in the accompanying cut; it was about 4′ 4″ long by 2′ 4″ wide.



It would seem from its position, when found, that this stone had fallen from the summit of the southern boundary-wall, as on the platform immediately above, a surface-drain, 12″ wide, was discovered running between this wall and the inner isodomous wall.

This drain was 1′ below the surface. At the south-east angle of the southern boundary-wall is an opening for another surface-drain. On the hill-side, at some distance below the foot of the platform, I found a base dedicated to Demeter (Plate LXXXIX., No. 25), which once probably stood on the platform, whence it has been rolled down.

It will be seen from comparing the foregoing narrative of the excavation with the plan of the *temenos*, that all the sculpture and other antiquities were found in a line running east and west through the northern part of the platform, at a distance seldom exceeding 70′ south of the escarp, and at an average depth of 3′ below the surface, though sometimes only covered by a few inches of soil; further that, wherever these antiquities have been found,

they have been lying within, or very near inclosures or chambers of the rudest masonry.

By reference to the plan it will be seen that the inclosures form three principal groups, situated respectively at the eastern and western extremity of the *temenos*, and a little to the east of the centre.

It has been already pointed out that the walls of these inclosures are put together in the roughest manner, while, on the other hand, squared blocks of tertiary limestone, faced with stucco, were found here and there in their courses. The occurrence of these blocks, and of the architectural remains in the soil already noticed, renders it probable that some Hellenic edifice once stood on this site, and that after its destruction some of its materials were employed in the ruder inclosures. It is natural to suppose that this Hellenic edifice was the οἶκος mentioned in an inscription which has been already cited. If the architectural fragments discovered in the *temenos* belong to this building, it is evident from their scale and material that it could not have been either large or sumptuous. It was most probably a small temple, ναΐσκος, resembling an *heroon*, as represented on vases. The various statues and other votive monuments in the *temenos*, probably stood in the open air on bases, in the line in which I found their remains, or in the niches cut in the face of the rock.

It would appear that at some time or other in antiquity the temple and statues were thrown down and scattered about, either by an earthquake or the hand of man; but the ground continued to be ac-

counted sacred, and the rough inclosures were built for the reception of votive objects. Hence, some of the cells were lined with cement, and completely filled with one class of terracottas. The quantity of lamps of a late period found in some of the foundations proves that the dedication of such offerings must have been continued till the second or third century A.D.

On first discovering the inclosures, the character of their contents, and the shape and dimensions of the cells themselves, led me to consider them as walled graves.

No human bones, however, have been found in any of these chambers, and, after a careful examination of nearly the whole area of the *temenos*, and of the three groups of inclosures, I am inclined to think that there is no positive evidence to prove that any of them were used for sepulchral purposes; though, from the occasional occurrence of strata of bones of animals and cinerary remains, it is probable that sacrifices took place near or within these inclosures.

It is remarkable that in all the three groups, the walls nearest the escarp have been forced out of the perpendicular, so that each group leans forward to the south.

I am disposed to think that this inclination was caused by an earthquake. I would here note the fact that in one place near the centre of the escarp the strata of soil were curiously contorted, and among them was a layer of ashes, lamps, and other human remains so twisted and intermixed with

other strata, as to suggest the idea that some violent convulsion of nature had occurred here.[r]

With a view of ascertaining what was the original level of the ancient site, I dug a pit 24′ deep, nearly in the centre of the northern half of the platform; but, on descending below the level at which antiquities have been commonly found, namely, about 4′, I did not obtain the smallest fragment of sculpture or pottery.

The soil consisted almost entirely of small loose fragments of broken rock, the *detritus* from the mountain, lying in layers sloping towards the south.

The ground at the foot of the escarp, and forming its base-line, consisted of detached masses of partially decomposed breccia.

These masses had one plane surface, lying over against the escarp in a direction nearly parallel to its plane.

Sometimes the plane of the breccia had been forced into such close contact with the plane of the limestone escarp, as to adhere to it; but more generally the two planes were separated by a space of two or more inches, which, to any one unacquainted with the real formation of the ground, appeared like a deep groove cut in the native rock.

On removing a portion of the overlying masses by blasting, I found the escarp behind them descending at the same angle, 79°, and presenting the same regular slope.

[r] I have noticed in Rhodes strata similarly contorted. These may be seen on the side of the road leading from the town of Rhodes to Trianda, and are clearly the result of earthquakes.

Continuing the blasting to a depth of 28′ below the surface, I found no change in the angle or character of the rock. The entire height, from the top of the escarp to the point reached by blasting, was 127′.

When I first examined the escarp, the extreme regularity of its slope, the general smoothness of the surface, and the occurrence of the niches, led me to suppose that the rock had been wrought by the hand of man; an opinion which the authors of the Dilettanti volume, and other travellers, have expressed. As, however, it was clearly shown by blasting, that the rock descends to a great depth, at the same angle and with the same level surface, it cannot be the work of human hands, and must be considered as an upheaved limestone stratum, overlaid at its base by broken strata of breccia, which lean against it in the manner already described. The singular configuration of the ground may have been caused by volcanic action, of which the extinct crater in the island of Nisyros would probably be the centre, as this island is only twelve miles distant from Cnidus.

The dedication of the *temenos* to Hades and Persephone makes it *à priori* probable that this site was thus selected on account of some physical peculiarity which, in the eyes of the Greek, was associated with the worship of the Infernal Deities.

Thus, Pausanias tells us[s] that at Hermione, in

[s] Ὄπισθεν δὲ τοῦ ναοῦ τῆς χθονίας χώρια ἐστὶν, ἃ καλοῦσιν Ἑρμιονεῖς τὸ μὲν Κλυμένου, τὸ δὲ Πλούτωνος, τὸ τρίτον δὲ αὐτῶν λίμνην Ἀχερουσίαν. Περιείργεται μὲν δὴ πάντα θριγκοῖς λίθων, ἐν δὲ

the Peloponnese, near the temples of Demeter and Pluto, was an inclosure dedicated to Pluto, in which was a fissure in the earth, γῆς χάσμα, through which it was supposed that Herakles had brought Cerberus from the nether world. At Hierapolis, Nysa, and Thymbria, in Asia Minor, were caves exhaling mephitic vapours,[t] called Plutonia and Charonia; and, in like manner, Poseidon and other cosmic deities were worshipped in those places where their supposed influence was directly felt in earthquakes and other portents.

In the case of the *temenos*, the singular regularity in the surface of the rock must have struck the Greeks as a phenomenon such as they would connect with supernatural agency, and may have been the original cause why this spot was dedicated to Pluto and Persephone.

To the eye of the Greek the form of the ground might have suggested the idea that a chasm in the earth had opened here, and thus local tradition would claim this spot as the scene of the rape of Persephone.

Such a *temenos*, inclosed by its *peribolus*, Pausanias saw near Lerna, in Argolis.

"Here," he remarks (ii. 36, 7), "it is said that Pluto, on carrying off Persephone, descended into the infernal regions."

τῷ τοῦ Κλυμένου καὶ γῆς χάσμα· διὰ τούτου δὲ Ἡρακλῆς ἀνῆγε τοῦ Ἄιδου τὸν κύνα κατὰ τὰ λεγόμενα ὑπὸ Ἐρμιονέων.—ii. 35, 7. Compare the account of the cave of Trophonius at Lebadea,—Strabo, ix. p. 414.

[t] Strabo, xiii. p. 629, xiv. p. 649, and Leake, Asia Minor, p. 342.

Other local traditions placed the scene of this myth in Sicily, Crete, and elsewhere; always, probably, in some spot where the landscape presented some peculiar feature in harmony with the legend.[u]

Beyond the eastern boundary of the *temenos*, the escarp extends about 50′. To the west it has been broken away about 50′ to the east of the western boundary-line.

A portion of similar escarp appears along the side of the mountain, about 50′ to the west of the platform.

This portion is not in the same line as the escarp of the *temenos*.

After completely exploring the site of the *temenos* itself, I dug a considerable breadth outside its eastern and western boundaries.

No antiquities were found in the soil outside the *temenos*; its limits may, therefore, be regarded as clearly ascertained.

According to the statement made to us by an old Turk at Cnidus, a small headless statue, representing a young girl crouching down, was found outside the *temenos*, a little to the east of its eastern boundary about forty years ago, and was carried off by a party of Franks landing in a caique.

[u] Lobeck (Aglaophamus, p. 832) shows that the cave through which Pluto descended into the Infernal regions with Persephone was called in Roman mythology *Mundus*. At Rome appears to have been such a cave, or *mundus*, dedicated to Pluto and Persephone, which was only opened for three days in the year. Cf. Festus, *s. v. Mundus*. At the hill of Kronion at Olympia Demeter was called Chamyne, because, according to Pausanias, vi. 21, 1, the earth had opened there and closed again, χανεῖν καὶ αὖθις μῦσαι.

This statue had probably been removed to this spot from the *temenos*, as no other traces of antiquities were discovered here.

A review of all the facts relating to this precinct brought to light by excavation, leads me to the following conclusions.

First.—The *temenos* was private ground, consecrated by a particular family to the worship of the Infernal Deities. This is to be inferred not only from the inscription No. 15, in which the dedication of an οἶκος or temple by Chrysina is distinctly recorded, but also from the insignificance of the architectural remains as compared with the sculpture, and from the fact that the numerous dedications discovered *in situ* are all made by priestesses or other private individuals, and none by the senate or people of Cnidus.

Assuming that the *temenos* was private ground, the οἶκος dedicated by Chrysina would be a kind of chapel, like those mentioned in a well-known inscription recording the will of Epicteta; and from the analogy of that and other ancient documents of the same class,[v] it is probable that the priestess of the Infernal Deities was to be appointed for ever from among the descendants of Chrysina; and that the cost of keeping in repair the sacred buildings was charged on land held in trust for this purpose.

It is obvious that an edifice thus dedicated and

[v] For the will of Epicteta see Corpus Inscript. No. 2448. Compare L. Ross, Inscript. Ined. iii. Nos. 311, 309; Xenoph. Anab. v. 3, 13; K. F. Hermann, Lehrbuch d. Gottesd. Alterthümer, § 20, 6; Corpus Inscript. 6280.

endowed would not have had the same chance of being renewed and repaired as often as it fell into decay as the public temples of Cnidus, inasmuch as its maintenance must have depended on the piety or fortunes of those to whom it was committed as a trust.

Secondly.—The date of the dedication of the *temenos* was probably about B.C. 350. I infer this from the form of the letters in the dedication by Chrysina, and also from the general character of the dedicatory inscription, of which facsimiles are given Plate LXXXIX., nearly all of which, so far as I can judge, belong to the half-century between B.C. 350 to 300.

Thirdly.—If we can thus determine, by palæography, the date of the dedicatory inscriptions, it is to be presumed that the statues, on the bases of which these dedications were inscribed, were of the same date,—a conclusion which is corroborated by the style of the sculptures of the *temenos*. The artists by whom these works were produced would thus be either contemporaries of Praxiteles, or belong to the generation immediately succeeding him. Considering the great beauty of the head of Demeter (Plate LV.), and of some of the fragments found in the *temenos*, it does not seem an unwarrantable conjecture to suppose that the statues there dedicated may have been executed under the influence of the great artist whose Venus was for many centuries the chief glory of Cnidus.

The fragments from the *temenos*, when compared with the sculptures from the Mausoleum, exhibit

more tenderness and refinement of expression, greater richness of line, and a more elaborate finish generally; while, at the same time, they are less grand and monumental in character, as indeed might have been expected in the case of isolated statues severally dedicated by private persons. The style of the Cnidian fragments is peculiar, and reminds me of the Psyche at Naples, which has also been thought by Millingen to present the characteristics of Praxitelian art.[w] The black lamps seem to be rather of a later period than the sculptures; the masks stamped upon them resemble in style the heads on the later tetradrachms of Rhodes, and are probably of the same date.

The discovery of so many inscriptions and singular votive objects in this *temenos* naturally suggests the inquiry whether they add anything to our previous knowledge either of the Eleusinia, the Thesmophoria, or any other mystic rites with which Demeter and Persephone were worshipped. With this view, it may be as well to recapitulate the principal points ascertained by excavation.

The *temenos* was dedicated to Demeter and the Infernal Deities, usually associated with her. These were Persephone, Pluto Epimachus, Hermes, and perhaps Hekate and the Dioscuri. If my attribution of the Demeter Achæa (Plate LVI.) be admitted, we seem to have in this *temenos* two representations of the goddess,—the Mater Dolorosa, wandering disconsolately in search of her daughter (with which must be taken in connection

[w] Millingen, Ancient Unedited Monuments, Plate VIII. p. 15.

the figure of Hekate, Plate LXXXIV. fig. 5), and the Demeter rejoicing in the return of Persephone (Plate LV.). This latter event is typified by the small figure of Aphrodite Persephone (Plate LVII.), which Gerhard conjectures to have been the idol of the Anthesteria.[x] This interesting statuette forms a singular contrast to the rude and primitive terminal type under which the same goddess is represented Plate LVIII. fig. 1. It is worthy of note, that in one of the *Dirœ*, already alluded to, *ante*, p. 382, Persephone is addressed as Despoina, a name which Pausanias feared to make known to the uninitiated.[y] The terracotta Plate LX., fig. 7, probably represents the mystic *cista* borne on the head of an aged priestess, such as those at the temple of Demeter at Hermione, who, as Pausanias tells us, alone were acquainted with the secret objects of worship.[z] The discovery, therefore, of this

[x] Gerhard, Anthesterien,—Berlin, 1858, § 33.

[y] viii. 37, § 6.

[z] Pausan. ii. 35 : *Αὐτὸ δὲ ὃ σέβουσιν ἐπὶ πλέον ἢ τἄλλα, ἐγὼ μὲν οὐκ εἶδον, οὐ μὴν οὐδὲ ἀνὴρ ἄλλος, οὔτε ξένος . . . μόναι δὲ ὁποῖόν τί ἐστιν αἱ γρᾶες ἴσασιν.* The secret objects here mentioned, which Gerhard supposes to have been phallic, were, probably, concealed in a *cista*. Those who bore such objects in the Athenian processions were called *ἀῤῥηφόροι· αἱ τὰ ἄῤῥητα φέρουσαι μυστήρια*. According to the formula of Eleusinian initiation, as given by Clemens Alexandr. Cohort. ad Gent. p. 18, ed. Potter, part of the ceremony consisted in transferring certain mystic objects from the *calathus* to the *cista*. In the temple of Persephone at Megalopolis, in Arcadia, was a seated figure of Despoina, having on her knees the *cista*, which she held with her right hand.—(Pausan. viii. 37, § 2.) At Oncheion, in Arcadia, the Demeter Erinnys was also represented with the *cista*. Gerhard, Mythologie, § 420, 3, thinks that in the *cista* of Demeter a serpent was concealed, and in that of Dionysos, a *phallus*. (See the Wilton Sarcophagus, Gerhard, Antike Bild-

terracotta alone is in itself strong evidence that the rites celebrated in the *temenos* of Demeter were mystic; but this presumption is further confirmed by the occurrence of the *calathus*, the votive pigs, and the calves, which may all be connected as symbols with the Eleusinian or other rites of Demeter or Persephone. The Hydrophori may represent the daughters of Keleos drawing water from the well at which the Demeter Achæa sat.[a] Similar terracottas were found on the presumed site of a temple of Demeter and Persephone at Halicarnassus (Plates XLVI. 4, XLVII.), and in their temple at Megapolis, in Arcadia, Pausanias saw the statues of three nymphs bearing *Hydriæ*.[b] The association of these Hydrophori with the worship of the θεαί may indicate some connection between this worship and the feast called Hydrophoria, which seems to have been accompanied by offerings to the dead.[c]

In a *temenos* sacred to Demeter and Persephone, we find, as might be expected, votive pigs. 'Accord-

werke, Taf. cccx. fig. 1; Pinder, Ueber die Cistophoren,—Abhandl. d. k. Akad. d. Wiss. Berlin, 1856, p. 535.) Among the numerous terracottas found on the presumed site of a temple of Demeter at Halicarnassus, was a *cistophoros*.

[a] Pausan. i. 39, 1. Homer, Hymn. ad Cer. l. 105.

[b] Pausan. viii. 31, 2.

[c] Preller, Demeter, p. 229. Pausan. i. 18, 7. Lucian, De Syria Dea, xiii. Etym. Magn. p. 774. Plutarch, Vit. Sull. c. 14. It appears from these passages that the Athenian *Hydrophoria* was a mourning festival in memory of those who perished in the deluge of Deucalion, celebrated in the month Anthesterion, on the same day as the *Choes* and *Chytri*, which were offerings of like import, made only to the Chthonic Hermes and Dionysos.

ing to Clemens Alexandrinus, the chasm through which Persephone was carried off by Pluto, swallowed up at the same moment the pigs of Eubuleus; and this would seem, from the words of Clemens, to have been one of the incidents of the rape of Proserpine, which was symbolically represented in the Thesmophoria by throwing live pigs into the *μέγαρα καὶ ἀνάκτορα*.[d] (See *ante*, p. 391.) The marble calves found with the pigs were doubtless dedicated to Persephone, to whom the cow was sacred at Cyzicus and in Arcadia.[e]

The pairs of marble breasts were probably symbols of fertility, and, as such, appropriate to Demeter. Lastly, in the dedication, *χαρίστεια καὶ ἐκτίματρα* (Plate LXXXIX., No. 18), we may recognize thank-offerings and sin-offerings, corresponding perhaps to the Athenian rites called *προχαριστήρια*, and *ζημία*.[f]

It will be seen from the foregoing recapitulation, that among the objects discovered in the *temenos*, we find no trace of the myth of Triptolemus, nor any emblem which can be called Dionysiac, if we

[d] Clemens Alexandr. Cohort. ad Gent. p. 14 :—*βούλει καὶ τὰ Φερεφάττης ἀνθολόγια διηγήσομαι καὶ τὸν κάλαθον καὶ τὴν ἁρπαγὴν τὴν ὑπὸ Αἰδωνέως καὶ τὸ σχίσμα τῆς γῆς καὶ τὰς ὗς τὰς Εὐβουλέως, τὰς συγκαταποθείσας ταῖν θεαῖν, κ. τ. λ.*

[e] Pausan. ii. 35, § 4, in reference to the peculiar rites with which cows were sacrificed to Demeter Chthonia at Hermione. At Cyzicus a black heifer was sacrificed to Persephone.—Appian, Mithridat. lxxv. Cf. Clem. Alex. Cohort. p. 14, for the myth of the tauromorphic child of Persephone by Zeus.

[f] Hermann, Gottesdienstl. Alterthümer, § 56, 18. Gerhard, Anthesterien, p. 207, note 127.

except the few terracottas already noticed. It is thus under her Chthonic, and not under her Agrarian aspect, that Demeter appears in the *temenos*; and, though we recognize among the objects discovered emblems which were certainly used in the Eleusinian and in other mysteries, we cannot, from the evidence before us, determine the particular form of worship of which this spot may have been the seat.

It may, however, be worthy of consideration, whether the *temenos* may not have been connected with those rites of Demeter and Persephone which Telines, the ancestor of the first Gelon, transported from Telos to Sicily? These rites, according to Herodotus, were of so mysterious and peculiar a nature, that their hierophant Telines owed to them his remarkable political ascendancy at Gela. A knowledge of them was handed down to his descendants, who continued to officiate as hierophants after they were established as a dynasty at Syracuse.[g] Though Herodotus professes himself unable to explain the origin of these rites, it seems reasonable to conclude, from the positive statement of later authorities, that they were imported from Thessaly to Cnidus, by Triopas, when he fled from Dotium,

[g] Herod. vii. 153 : ἱρὰ is the expression used by Herodotus in this passage. Mr. Grote, Hist. of Greece, v. 281, defines these ἱρὰ as visible and portable symbols which Telines possessed, with a privileged knowledge of the ceremonial acts and formalities of divine worship under which they were to be shown. See the whole of his note, p. 279. The exclusive possession of these *sacra* by the family of Telines is analogous to the worship of the Demeter Achæa, which was peculiar to the Gephyræi.—Herod. v. 61.

after incurring the wrath of Demeter by cutting down her sacred grove.[h]

The part taken by the sons of Triopas in the colonization of Rhodes and the adjacent islands would account for the adoption of these rites at Telos.[i] This seems to be all that has been handed down to us from antiquity respecting these *Triopia sacra*, except the fact that, when, at a much later period, Herodes Atticus dedicated a *temenos* to Demeter and Persephone, in memory of his wife Regilla, he gave the name Triopium to this precinct, perhaps to invest it with greater sanctity, by reminding sacrilegious trespassers of the crime of Triopas.[j] It

[h] Schol. ad Pind. Pyth. ii. l. 27 ; Boeckh ad loc. ; and Corp. Inscript. i. p. 45. Compare Callimachus, Hymn l. 25 ; K. O. Mueller, Dorians, Lewis and Tufnell's transl. i. p. 415 ; Athenæus, vi. p. 262. Boeckh, in his commentary on the passage from Pindar, cited above, thinks that Thessaly was not the original seat of the Triopian worship, but that it was brought from Argos to Dotium, by the family of Triopas. In support of this view he cites Herod. ii. 171 ; Pausan. ii. 22, 2, to show that in Argos was a temple of the Pelasgian Demeter, said to have been founded by Pelasgus, son of Triopas. Hence Gerhard, Mythologie, § 406, gives the name Pelasgo-Triopian to this particular form of worship.

[i] Athenæus, vi. p. 262.

[j] Corpus Inscript. No. 26, No. 6,280. Jacobs, Anthol. Annott. ii. Pt. II. p. 369. It has been conjectured that Herodes Atticus gave the name Triopium to the *temenos* dedicated by him, because he was educated by Theagenes of Cnidus. Jacobs, *loc. cit.* thinks that this name may have been given from the same love for ancient associations which induced Hadrian to distinguish parts of his domain at Tibur by the names Lyceum, Academia, Tempe ; but he admits, at the same time, the ingenious conjecture of Eichstaedt that the name Triopium was specially chosen to protect this hallowed precinct from trespassers, by reminding them of the punishment with which Demeter visited the sacrilege of Triopas.

seems at first natural to suppose that, if the worship of Demeter and Persephone at Cnidus was originally called Triopian, the seat of that worship would have been the *Hieron Triopion*, which was dedicated, as we know, to Apollo, Poseidon, and the Nymphs.[k] There seems, however, to be no positive evidence to show that such was the case;[l] nor is there any difficulty in assuming that the name of the founder of Cnidus may have been given to two distinct temples. On the other hand, if the *Triopia sacra* were established in the first colonization of Cnidus by Triopas, it seems difficult to believe that the original seat of this worship would have been the *temenos* discovered by me; for, in that case, some relic of archaic art would have been found in the *débris;* whereas I have already pointed out that none of the inscriptions or other remains were earlier than the time of Phidias.

Upon the whole, therefore, I am disposed to think it probable that in the *temenos* dedicated by Chrysina the *Triopia sacra* formed the basis of the mystic worship, but that the original seat of this worship must be looked for in some other part of Cnidus, perhaps in the Peninsula.[m]

[k] Schol. Theokr. Idyll. xvii. 69.

[l] Preller, Demeter, p. 176, states, that the *Triopia sacra* were originally a festival in honour of Demeter and Persephone, and that the Triopian worship of Apollo prevailed at a later period. But the passages which he cites do not prove this.—K. O. Mueller, Dorians, i. p. 290, Engl. transl., takes a similar view.

[m] While this sheet is passing through the press, I have seen Professor Gerhard's short review of this work in the Archäologischer Anzeiger, 1862, No. 158, p. 270*. He disapproves of the name Hekate, which I have given to the terracotta from the *temenos*, described *ante*, p. 401, and considers this figure to be

the Artemis Agrotera, whose temple, according to Pausanias, i. 19, 7, was in the district of Agra, where the Lesser Mysteries were celebrated, and whose connection with Persephone he considers marked by the little figure on whom she is leaning. (See his Anthesterien, p. 174.) But we learn from this very passage of Pausanias that the Artemis worshipped on this site was there represented holding in one hand a bow. In the Cnidus terra-cotta, the attributes of Artemis and Hekate are combined into one type, which we find associated with the Psycho-pompic Hermes on the great Ruvo vase, engraved (Monum. Ined. dell' Inst. Arch. Rom. ii. tav. 31). In E. Braun's description of this vase, Annali, viii. p. 104, the name Artemis-Hekate is given to this figure. A similar figure occurs on the vase representing the Infernal regions, published by Welcker, Archäol. Zeitung, 1843, p. 177, Pl. XI., and there described as Hekate. Perhaps the Artemis Phosphoros was identical with this type of Hekate. On the close connection of the two goddesses see Welcker, Griechische Goetterlehre, p. 563.

CHAPTER XVI.

TEMPLE OF THE MUSES.

Site of Temple of Muses; discovery of dedicatory inscription, with artist's name; plan of the Temple; architectural remains; roof-tile; later Byzantine remains; inscriptions; false arch; passage with tessellated pavement; Corinthian capitals, probably designed as supports for isolated objects. Original application of the Corinthian order; remains of sculpture; statuettes of Muses; heads; votive breasts; *cippus* dedicated to Apollo Pythius by a *Demiourgos;* niches in the walls; terracotta disks.

On the north side of the larger harbour, about 200 yards to the north-east of the alcove, marked in the plan, is a small platform, covered with Byzantine ruins, and bounded on the south by an Hellenic wall. The extreme beauty of the masonry in this wall induced me to make an excavation here.

On digging about the centre of the platform, I came upon Byzantine foundations, and, at the depth of about 3′, discovered an inscription (Plate XCII., No. 43), which had been built into a Byzantine wall; also the lower half of a draped female figure, which has been about 2′ high.

The drapery is well composed, and the style of the sculpture appears to be of the Macedonian period, to which date I would also assign the inscription.

On the left-hand side of the figure is a square pillar; the left foot is advanced, and slightly raised.

The inscription is on a small slab of white marble, and contains a dedication to the Muses of a statue of Glykinna by her father Hippokritos, and her brothers Boulakrates and Polystratos. Epikrates, the son of Apollonos, is named as the sculptor. This name does not occur in Brunn's work on the Greek artists.[a]

On making these discoveries, I laid bare the whole site.

It will be seen by reference to the Plan (Plate LXVIII.) that a Doric temple once stood on this spot. This temple is 65′ by 49′ wide, with four columns in the southern front.

The interior is divided into two nearly equal compartments by a wall running east and west, and the northernmost of these compartments is again subdivided into two chambers. In the centre of the west side is a doorway leading into a passage cut in the rock, which runs north and south.

In front of the colonnade on the south is a small court, bounded by the *peribolus*.

It was the southern wall of this *peribolus* which first attracted my attention by the beauty of its masonry.

The temple stood on a platform cut like a step out of the side of the hill, being bounded on the north and east sides by a deep cutting in the native rock, as shown in the sections accompanying the

[a] Geschichte der Gr. Kuenstler, von H. Brunn. Braunschweig, 1853.

plan. The depth of this cutting on the north side is 21′. On the west the native rock has been levelled so as to form an artificial platform, which, however, does not appear to be connected with the temple. A deep drain, shown in the sections, runs along the east and north sides of the building between its outer wall and the vertical face of the rock. This drain served to carry off the water from the hill around.

The bases of three of the columns being found in position on the stylobate, we thus obtained the dimensions of the intercolumniation.

Drums of the columns, and pieces of the architrave and frieze, were found inserted in a Byzantine wall, built on the stylobate.

These architectural remains furnished the following measurements:—

Diameter of shaft of column, at 4′ 1″ above stylobate, 1′ 11¼″; at 3′ 9″ above stylobate, 1′ 11½″; at 4′ 6″ above stylobate, 1′ 11″; at 2′ 3″ below capital, 1′ 7¾″; at 4″ below capital, 1′ 6½″.

Detached drums:—

1. Length, 2′ 0½″; diameters, 1′ 8⅞″, 1′ 7½″.
2. Length, 2′ 6″; diameters, 1′ 10″, 1′ 9½″.
3. One end broken off; diameter, 1′ 8⅔″.

Capital: Depth of *abacus*, 3½″; diameter, 2′ 1″; diameter of capital under *abacus*, 1′ 11⅘″; depth of *echinus*, 1 5/12″.

Architrave: Upper member, 10⅔″; lower member, 5″; projection of upper member, 7/12″. (See Plate LXXXIII., fig. 2.)

Frieze, with triglyphs: Depth, 1′ 4″. (Plate LXXXIII., figg. 3, 4).

No portion of a Doric cornice was discovered.

The whole of the order and the upper part of the walls of the temple were built of travertine covered with fine stucco, portions of which were still adhering to the shafts and architrave.

It will be seen by reference to the section (Plate LXXXIII., fig. 1), that, to the height of 4′ 2″ from the foundations, the walls of the chambers were built of two slabs of grey marble, placed together back to back, surmounted by a string course, and resting on a plinth. In the interior of the edifice the surface of these slabs was finely polished, and the joints adjusted with a nicety hardly to be surpassed in the finest cabinetmaker's work. Above this marble wall was one of travertine, which has been covered with stucco, and probably painted. These travertine walls remain in some parts of the edifice; in others they have been replaced by Byzantine walls built of rubble.

The original height of the edifice could only be ascertained by a restoration of the order, based on the measurements which I have here stated; but it is probable that to the north, where the cutting is deepest, the walls did not rise much above the level of the native rock cut at the back. On this side the original travertine wall remained in position at the north-west angle, its highest course here being nearly on a level with the native rock.

The courses of travertine were each 16″ deep.

No lacunaria were found, but the hollows in the travertine slab, of which a plan and section are given (Plate LXXXIII., figg. 5, 6), may have formed part of the ceiling.

A large roof-tile had been preserved unbroken among the ruins. Its dimensions are $26\frac{1}{2}$″ by $22\frac{1}{2}$″ by $1\frac{1}{8}$″ thickness. It has the usual flange at the back and sides. On the surface of the tile is an

oval stamp, within which is a monogram. A floral ornament from the front of an *imbrex* or joint-tile was also found.

The beautiful masonry of the southern *peribolus* wall of the temple has already been noticed. The same masonry is employed in the external face of the east and north walls.

To the south of the colonnade, the marble wall does not appear to have been carried higher than its present level at the south-eastern angle. This level corresponds with that of the string course. Had it been surmounted by a travertine wall here, the view of the colonnade would have been intercepted from the south. The wall, therefore, in this part is only a *peribolus*, which, as was usually the case with such boundary-walls, is only breast high.

Besides the architectural remains already noticed, we found the following :—

(1.) Two portions of fluted travertine shafts partially engaged. One of them had a base attached. At 1′ 3″ above the base the diameter was 1′ 6″. The depth of the base was 6½″. The other piece was too much broken to yield a diameter. These half-columns evidently belonged to the interior of the building.

(2.) The capital of a Corinthian pilaster. This was of travertine, covered with stucco, and 1′ 3″ high. One side being broken, its diameter could not be ascertained, but it was, probably, not less than 1′ 6″.

The southern part of the platform was intersected by Byzantine walls, in which the remains

of the temple were found intermixed with grouted rubble.

The whole of the deep cutting on the north was filled with masses of Byzantine vaulting.

The occurrence of Christian emblems on two capitals found here proves that the temple was converted into a church in Byzantine times.

In the rubble foundations on the south side was found a piece of architrave of the Roman period, 9′ 3″ long and 1′ 2″ deep, on the face of which are holes for the insertion of metallic letters.

This inscription appears to have been—

. . . ΥΠΩΣΕΥΧΗΝΕΚΤΩΝΙ . . .

εὐχὴν ἐκ τῶν ἰ[δίων ?];

A limestone block was also found here, 3′ by 2′ 10″, by 1′ 1″ in dimensions, and inscribed on one of its narrow faces . . . . ΕΩΝΟΓΥΝΑΙΚΟΣ in letters probably of the Roman period. This appears to have been set edgeways in a wall.

Neither of these stones seems to have formed part of the structure of the temple.

Opposite to the western doorway in the larger chamber is a doorway of the same width, surmounted by a singular arch, an elevation of which is given in Plate LXXXIII., fig. 7.

The voussoirs of this arch are of limestone, resting on courses of travertine, which are so cut as to form the spring of the arch. Such a mode of structure constitutes what is called a false arch.

It seems very unlikely that the Greeks would

have imposed upon courses of travertine an arch formed of heavy limestone blocks.

Moreover, the masonry of the travertine wall here is deficient in finish and regularity.

I therefore consider this false arch as a Byzantine insertion; but, as the cutting of the sill of the doorway appeared to be Hellenic, we may suppose a doorway here giving access to the drain, into which at this point a tributary channel, now stopped up, has flowed from the south-east. To the north of this doorway the travertine is in like manner surmounted by several courses of limestone, rising a little above the present surface of the ground. These are, also, more probably Byzantine than Hellenic, for the reason which I have stated above in reference to the archway.

It will be seen by the Plan that a passage leads up to the entrance on the west. This passage was cut out of the native rock, and had a coarse but very durable kind of pavement. Small *tessellæ* of white marble were set in a fine cement, compounded of lime, gravel, and pounded brick. The *tessellæ* were bonded together by long strips of sheet lead, which were laid edgeways in the cement at intervals. The whole was again covered by an upper layer of finer cement. It has been noticed, *ante*, p. 321, that some fragments of tessellated pavement excavated on the site of Hagia Marina, at Budrum, were similarly bonded by strips of lead.

I see no reason to doubt that the pavement to the west of the Temple of the Muses is that originally

laid down. It is distinguished from the usual specimens of mosaic by having an upper layer of cement concealing the *tessellæ*, which seem here to be used not for decoration, but merely for the purpose of binding together the cement. Within the chambers no trace of the original pavement remained.

At the southern extremity of this platform the rock was cut irregularly into steps, which are represented in the Plan. The southern wall of the temple terminated flush with the eastern side of the passage, so as to leave no doubt that the entrance to the passage led up to the western doorway of the temple.

On the west side of the passage was a wall in line with the southern *peribolus* wall of the temple, but of different masonry.

Its commencement on the east appeared to be Hellenic, but it was continued westward as a Byzantine rubble wall.

This may have been the *peribolus* of a distinct building on the rocky platform already noticed.

Besides the fragments of the order, the following architectural remains were found built into the Byzantine walls or in the rubble of the soil.

(1.) The capital of a Corinthian column, of which the base has been broken away. (Plate LXXXIII., fig. 9.)

The acanthus foliage of this capital is wrought with much delicacy and refinement of undercutting.

(2.) The lower part of another Corinthian capital, ornamented with acanthus-leaves (Plate LXXXIII.,

fig. 8), the diameter of which has probably been about 9½″. This is a variety of the Corinthian, approaching in design one found at Branchidæ, and engraved in the fourth volume of Stuart's "Antiquities of Athens."[b]

In this example the foliage is delicately carved and deeply undercut. Both these capitals are of marble. No. 1 seems to be of a later period than No. 2.

We know so little from extant monuments how the Corinthian order was treated by the Greeks on its first introduction, that these two new examples of the capital are interesting acquisitions.

Mr. Fergusson remarks[c] that the Corinthian order was only adopted by the Greeks in the decline of their architecture, that it never rose during the purely Hellenic period to the dignity of a temple order, and that it was, probably, first employed in smaller works of art.

In illustration of this remark, I would observe that the occurrence of the Corinthian, either in Greece or Asia Minor, is, as far as I am aware, of extreme rarity, antecedently to the Roman conquest, and that in the few extant examples it is on a small scale, and exhibits an elaborate and florid character, in contrast to the severe beauty of the Doric and Ionic orders. Its general introduction dates, therefore, probably from the reign of Alexander the Great, the date of the Choragic Monument of Lysikrates.

As far as we know, the Corinthian order was

[b] Plate IV. of Donaldson's Temple of Apollo Epicurius, &c.

[c] History of Architecture, p. 273.

originally applied in cases in which the weight to be sustained was small, and where decoration rather than strength of structure may be conceived to have been the main object of the architect.

The two capitals here described do not appear to have formed part of the structure of the temple, for all that remains of the order is travertine, the combination of which material with marble capitals would have been an incongruous mixture.

It is, therefore, more probable that those capitals belonged to single columns, on which vases, tripods, or small figures were placed. These may have been Choragic monuments.[d]

The following fragments of sculpture were found in the course of the excavation :—

(1.) The lower halves of five draped figures, similar in character to that described *ante*, p. 427.

These severally differ in attitude, and in the arrangement of the drapery, but have a general family likeness ; and from their character and motive there can hardly be a doubt that they represent Muses.

The feet and thigh of a similar figure were discovered in separate fragments. The tallest of these statuettes must have been about 2′ high. They present some originality in the treatment of the drapery. The general style of the sculpture is rather heavy, and probably of the Macedonian period.

(2.) Two portions of a female head about 8″ high.

[d] Columns so applied are shown in front of the house of Icarus, in the relief representing the reception of Bacchus by Icarus. (Ancient Marbles in the British Museum, ii. Pl. 4.)

The lower part of the face is broken away, but enough remains to show the beautiful and simple style of sculpture. The head-dress is of the kind called *opisthosphendone*.

(3.) A female head, $5\frac{1}{2}''$ high, representing a Muse. The head-dress appears to have been a net, *kekryphalos*.

(4.) A female head, $2\frac{1}{2}''$ high, bound with a *sphendone* over the forehead. This and the former head are much defaced, but in a good style.

(5, 6.) Two other female heads, each 5″ high. These appear to be heads of Muses.

(7.) A veiled female head, 4″ high.

(8.) Part of a relief representing two draped female figures. The arrangement of the drapery in one of these figures is conventional, and seems copied from some more archaic type. The subject is, perhaps, Dionysiac. One of the figures is in high relief; the other, which is in rapid action, is very slightly raised from the background. Between them is some object like a torch. The group of which this fragment forms a part was probably about 10″ high.

(9.) A head of the bearded Dionysos, 8″ in height, surmounted by a *modius*, from under which hang down on each side the ends of a diadem. This seems to be a modification of an archaic type of Dionysos; the *modius* inclines me to think that this head represents Dionysos Chthonios.

(10.) A lion's paw, which has formed the foot of a table or other object. This is 7″ high by $8\frac{3}{4}''$ long.

All the above fragments belong to a good period of art.

(11.) A torso of a naked female figure from the waist to the neck, found in an old well near the south wall of the building. This fragment measures $6\frac{1}{2}''$ in height. It is of Parian marble, and is beautifully modelled.

The attitude exactly corresponds with that of the Venus of Milo, of which statue it may be a reduced copy.

(12.) Back of a male figure in the round, under life-size, the surface in bad condition. The back of a head, and two fragments of a leg appear to belong to this figure.

(13.) A youthful Satyr's head, much mutilated, about half life-size.

(12.) Heads of a triple female figure, representing Hekate, or, perhaps, the Horæ. The three heads are, each, surmounted by a *modius*, and arranged round a larger *modius* or pillar.[e] The figure to which they belonged has been, probably, 15″ high.

(13.) Hand, life-size, holding a baton.

(14 to 17.) Three pairs of votive breasts, and a single votive breast, similar to those found in the *temenos* of Demeter and Persephone.

(17, 18.) Two heads which have supported brackets.

One of these represents the youthful Dionysos; the other, a youthful head with long hair, perhaps an aquatic deity.

[e] Compare the statue of Hekate in the Museum at Leyden, published by Gerhard, Archäologische Zeitung, 1843, p. 133, Pl. VIII.

They both belong to the latest period of ancient art.

(8.) It has been already stated, that a marble base, dedicated to the Muses, was discovered at the commencement of the examination of this site. Lying on the surface, among the ruins, was part of a circular altar, 2′ $4\frac{3}{4}$″ high, inscribed with a dedication to Apollo Pythius, by Kephisodotos, Demiourgos of Cnidus. (Plate XCIII., No. 51.)

The evidence of these two dedications gives reasonable ground for supposing that the temple was dedicated to Apollo Pythius and the Muses, and this is confirmed by the discovery of so many statuettes, the types of which correspond so nearly with those under which the Muses are usually represented. In the well were found several fragments of a marble *phiale*, nearly 3′ in diameter, and among the ruins portions of smaller *phialæ*. On the lip of one of these a lyre was engraved; the occurrence of which symbol on the marble vessels of the temple confirms the opinion that it was dedicated to Apollo and the Muses.

It would seem from the fragments discovered on this site, that the sculptures it contained were mostly votive figures, about 2′ high.

This is confirmed by the discovery of portions of several square and elliptical bases, similar to those found in the *temenos* of Demeter, and by the occurrence of ledges cut on the top of the limestone string course, which can hardly have been intended for any other purpose than the reception of such small figures.

Of these ledges there were in the larger compartment four.

Two of these were in the western wall, placed respectively on either side of the doorway, in the centre of the space between the door-jamb and the angle of the chamber.

These two ledges were each 2′ 8″ long, and 5″ wide; their depth was 1″.

Their surface was finally tooled; behind them the stone was roughly cut away.

On the north side of the same chamber were two more ledges. One was placed at the distance of 2′ 7½″ west of the doorway leading into the north-east chamber.

This ledge was 2′ 11½″ long, and 5½″ wide.

The other was placed west of the doorway leading into the north-west chamber, and at a distance of 3′ 1″ from the south-west angle.

It is not certain whether these two ledges were originally balanced by two others placed on the opposite sides of the respective doorways, as the walls have been partially removed.

These ledges evidently marked the position and diameter of niches in the upper travertine wall, the courses of which must have been cut away so as to form recesses or alcoves over the ledges.

Such niches would be exactly suited for the reception of small votive figures such as have been discovered.

In the walls of the two smaller chambers to the north, ledges of this kind do not occur; but in the north wall of the north-east chamber, at the distance

of 3′ 1″ from the north-west angle, was a square-headed opening in the travertine wall, 2′ 10″ wide, by 4′ 7″ high. The limestone slab which forms the sill of this opening, was not wrought like that of the other niches, but in the centre of the slab a hollow was chiselled out, $\frac{1}{8}$th of an inch deep and $6\frac{1}{8}$″ wide.

The hollow was of irregular form, but seemed to indicate the place where a small figure had stood.

The opening over it had no wall at the back, and therefore could not be called a niche; on the other hand, it cannot have been intended for the admission of light or air, because it opened on the vertical face of the rock.

In the masonry no sign of a wall at the back could be traced. Perhaps this opening was made by the Byzantines in building the church.

The drains were filled with rubble to the tops of the walls.

On the north side, and on the east side north of the archway, was a stratum of cinders in this rubble, with many fragments of broken Hellenic pottery.

This stratum was at a height of from 2′ to 3′ above the rock. In this rubble were five small disks of the kind described by Mr. Birch, in his "History of Ancient Pottery."[f] Each of these was stamped with a helmeted head, which may perhaps represent Athene Ergane.

These disks were, I think, used as weights in the ancient loom.

In the same soil we found the upper half of a

[f] Vol. i. p. 182.

small terracotta figure from a mould, representing a draped female, with long flowing hair, holding in her right hand a *phiale*. Her drapery is thrown over the left shoulder, leaving the right arm and breast exposed. This figure has been about 6″ high.

In the same rubble were found two small *amphoræ* of pale unvarnished clay, about 15″ high.

CHAPTER XVII.

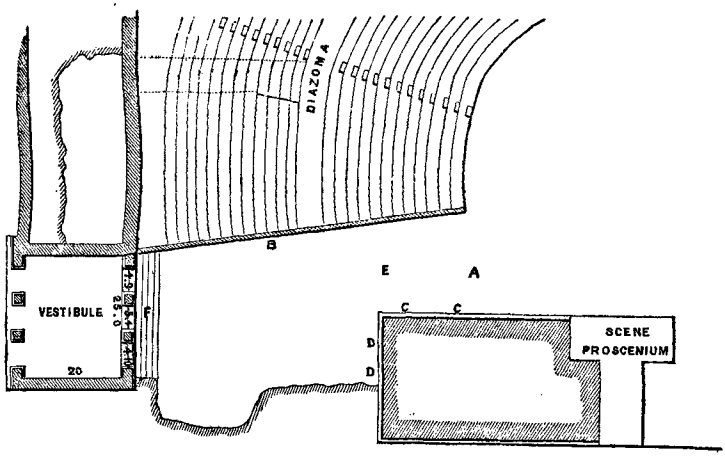
LOWER THEATRE. TEMPLE OF DIONYSOS, ETC.

Excavation at entrance to lower Theatre; discovery of vestibule and inscriptions; Vomitory; inscriptions in walls of Theatre taken from some earlier building; excavations on site of Temple probably of Dionysos; discovery of slabs of frieze; portions of this frieze probably transported to Cos by Knights of St. John; discovery of Odeum; its *thymele*. Absence of a Scene accounted for; alcove.

On first establishing ourselves at Cnidus, I commenced an excavation on the western side of the lower theatre, close to which we had made our encampment. A plan and section of this theatre are given in the Dilettanti volume, Pl. XXII., XXIII. The portion explored by us is shown in the woodcut on the following page.

I commenced by an excavation at A, in front of the Scene, of which the foundations are visible above the ground. From this spot the cutting was continued in a westerly direction, so as to lay bare the end wall of the *cavea*, B, which, as was usually the case in Asiatic theatres, runs obliquely to the front of the Scene. The foundations of this wall were found at an average

depth of 6′. The wall, a view of which is given Plate LXIX., Upper View, was a good example of Hellenic masonry. It was built of white marble blocks, laid alternately in deep and shallow courses.



The face of these blocks was roughly tooled. This wall made a return of 5′ on the west side of the theatre. At this point it had been replaced by a massive Roman wall, which formed the western boundary of the *cavea*.

In front of the Scene, and parallel to it, we found two rubble walls of late Roman or Byzantine construction, CC. These appeared to be part of the basement of some building erected on the site of the Scene at a late period. The ground-floor of this building appears to have been on a level with the present surface of the soil, and was approached from the basement by a flight of steps leading up from the level of the orchestra.

These steps, D D, which were still partially preserved, were composed of squared blocks, evidently borrowed from some previous Hellenic building.

At the side of the rough walls, C C, were found portions of an architrave, and the base of a column, of late Corinthian architecture.

On one portion of this frieze were the letters ΑΙΕΚΘΕΜΕΛΙ; on another ΛΙΟ. This inscription is of the Roman period, and is, probably, at least as late as the time of the Antonines.

The words ΕΚΘΕΜΕΛΙ may be restored κ)αὶ ἐκ θεμελί(ων ἀνενεώσατο), in which case the inscription would record the rebuilding of the Scene some time in the Roman period. A few fragments of sculpture of a very ordinary description were also dug up here.

At E, opposite to the end of the side wall of the Scene, was a stone with a socket for the insertion of the hinge of a gate, and opposite to it, in the end wall of the *cavea*, a hole cut in the face of one of the stones, into which the bolt of the gate probably passed. Near this spot was a rough-hewn stone chair, perhaps the seat on which the check-taker of the theatre sat. Close to this seat was the base of a statue, turned upside down, on which was an inscription in late characters, recording a dedication by the Cnidian people in honour of Julia, daughter of Theuphides, and mother of Leukios Moschos. (Plate XCII., No. 39.)

A number of Roman lamps were found at this spot. The excavation was continued along the western wall of the Scene, above the foundations of

which was an accumulation of about 8′ of earth. At this depth I found fragments of painted Greek pottery. Below the layer of pottery there appeared to be nothing but a gravelly bottom.

Pursuing the end wall of the *cavea* to the return where it meets the west side, I found at the angle a flight of steps, marked in the plan F. This led up from the level of the orchestra to a Corinthian portico, the ruins of which were found lying on the steps exactly in the position in which they originally fell.

On the upper step were the bases of two columns, and below, the architrave, frieze, cornice, and capitals. The columns had stood on the upper step between two square pilasters. The frieze and upper mouldings of the cornice were ornamented with a rich scroll pattern. The portico measured 25′ by 20′. The sides were formed of rubble walls, the lower part of which had a moulded base course, consisting of veneers of grey marble fixed on a coating of cement. This portico, like all the Corinthian architecture at Cnidus, was evidently of a late period.[a]

At the side of the return wall of the *cavea* on the west, we cleared away the earth to a depth of 8′, so as to lay bare the foundations, and a drain-pipe running parallel to them.

This cutting was continued as far as the archway forming the vomitory of the theatre on this side.

[a] For the position of this portico relatively to the Scena, compare the plan of the smaller theatre at Hierapytna. (Falkener, Description of Theatres in Crete, 1854, p. 12.)

This archway was partially filled up with rubble, on removing which a flight of eleven steps appeared, leading up to a square landing-place, from which a passage opened into the lower *diazoma* of the theatre.

This archway and the western side of the theatre are seen beyond the huts in the view of the encampment (Plate LII). The masonry of the arch itself, and of the surrounding courses, is Hellenic, and seems of the same period as the end wall of the *cavea*. It must, therefore, have been retained when the west wall was rebuilt by the Romans. In clearing out the archway, a small circular terracotta mould was found, on which was stamped in intaglio a group of two gladiators fighting. From the position in which this was found, it was probably a mould from which counters, such as were used as checks at the doors of ancient theatres, were stamped.

In the excavation along the side of this wall, I found among a mass of large blocks several cubes and slabs of limestone, bearing inscriptions, nearly all of which relate to objects dedicated. (Plates XCI., Nos. 34, 35, XCV., No. 58.) Three of these must have served as the bases of statues, or other sculptures, as was shown by the word ἐποίησεν following the artist's name.

This discovery gave me reason to hope that the sculptures to which these inscriptions relate might be found near them.

A further examination of the theatre, however, showed that these inscribed stones, together with the

other blocks with which they were found, had been thrown down from the summit of the western wall of the *cavea*, which, as it approaches the south-west angle, becomes ruinous. (See Plate LII., Lower View.)

To the north of the vomitory, this wall is much higher. On examining its inner face in this part, I found a row of limestone slabs laid under a course of blocks. One of these slabs is inscribed with a dedication to the gods by Agathoboulos of a statue in honour of Sosibios, son of Dioscorides, the sculptors of which were Xenodotos and Menippos, both of Chios. (See Plate XCV., No. 57.)

On comparing this slab with the inscribed stones previously found in the ruins below, such a resemblance appeared among them as would be the case if they had all been taken from the same building. The character of the inscriptions shows that they originally belonged to a temple or some other public edifice which must have fallen into decay at the time when the Roman theatre was built; while, again, the mention of citizens of Alexandria in inscription No. 57 proves that this edifice must have been in existence after the conquest of Egypt by Alexander the Great. As one of these inscriptions is a dedication to Æsculapius, it is possible that all these marbles may have been taken from a temple dedicated to that deity.

Such was the result of the partial examination of the theatre.

As this excavation was undertaken in the first instance in order to obtain materials for the construc-

tion of a pier for the use of the expedition, and as the discoveries which it led to did not promise much, I did not explore this ground further.

To the west of the theatre is a large level area, which has evidently been the *Peribolus* of a temple, of which the ruins still remain. The proximity of this site to the lower theatre led the authors of the "Ionian Antiquities" to suppose that the edifice which stood here was sacred to Dionysos.[b]

On the side next the sea the *Peribolus* has been bounded by a wall of fine Hellenic masonry, of which two courses still remain underground.

Here Lieutenant Smith made an excavation along the south side of the temple, laying bare the southern wall of the *cella*, throughout its entire length to its foundations. The courses of this wall still remain to the height of 7′. Its length from the south-eastern to the south-western angle of the building is 100′. Near its eastern extremity the courses are irregular, and among them are architectural marbles from some previous edifice.

Nothing was found in the course of this excavation except some fragments of capitals of the Ionic order, and two pieces of a frieze in high relief.

One of the subjects represented a seated female figure, her lower limbs enveloped in a *peplos*. She looks towards a Satyr, who stands before her, brandishing in his right hand what appears to be

[b] The existence of a temple of Dionysos at Cnidus may be inferred from the fact that this city possessed a statue of the aged Bacchus, Liber Pater, by Scopas, and another by Bryaxis.—Pliny, xxxvi. 4, 5.

a *thyrsus;* his left is extended towards the female figure, and has probably been enveloped in a mantle. On the left of this group is another Satyr, moving away from the scene, but looking back.

In the other relief a female figure is seated on rocks before an altar. The lower half of her body is clad in a *peplos*, in her left hand she holds some uncertain object. She is looking back. Behind her stands a female figure, having a *peplos* wound round the lower half of her body. The seated figure in this group may, perhaps, represent Ariadne.

The sculpture in these two reliefs is exceedingly coarse, and evidently executed in a very late period of Roman art. Their subjects would indicate that the building near which they were found was sacred to Bacchus, and the opinion of the authors of the "Ionian Antiquities" in reference to this temple is thus confirmed.

These reliefs bear a remarkable resemblance, both in style and subject, to some portions of frieze built into the walls of the castle at Cos, which will be described in a subsequent part of this work. The height of this frieze is 2′.

This castle was built by the Knights of St. John at the same period as the fortress at Budrum, and it is not unlikely that, on this occasion, they transported much building material from Cnidus, the distance from which place to Cos, with a fair wind, being not more than three hours' sail.

After the southern side of the *cella* had been laid bare, a cutting was made at right angles to it, through the western part of the Temple.

A pavement of large slabs, irregularly fitted, and evidently of a late period, was here uncovered; and further examination of the interior of the *cella* showed that it had been converted into a Christian church in the Byzantine period.

At the western extremity of the *Peribolus* I found part of a draped female in white marble, lying on the surface of the soil. This torso was of the Roman period, and a fair specimen of sculpture. It is now in the British Museum.

Both in the eastern and western part of the *Peribolus* I dug pits, but without finding any other remains but pottery, which, at the depth of 12′ on the eastern side of the temple, formed a stratum.

On reference to the Plan, it will be seen that on the shore of the larger harbour, the site of an alcove is marked. This was built of large blocks of travertine, with isodomous masonry. It faces the sea, being built against the side of the hill, like a theatre.

A little below this alcove a natural terrace runs along the shore of the harbour. Near the edge of this terrace was a pedestal of fine white marble, inscribed with a dedication to Serapis in gratitude for the cure of some disease. (Plate XCI., No. 32.)

This was lying on its side, and appears to have been dug up near the spot. About 60′ east of the alcove, and on the same level as the inscription, I noticed on the surface a line of foundation, apparently of some large building, running east and west.

I therefore selected this spot for an excavation, in order to ascertain what the alcove was, and whether it was connected with the line of foundation to the east of it.

On excavating on both sides of this latter line, Lieutenant Smith came to a small theatre facing the south, and placed rather lower down the hill than the alcove. The Plan and view given Plates LXXII., LIV., show its position relatively to the alcove.

This theatre, as will be seen by the plan, is on a very small scale, the chord of its arc measuring only 23′ 3″. In place of the *scena* is a platform formed of a single row of large blocks. In front of the centre of this platform are the remains of a pedestal, A, of which the present dimensions are 6′ by 3′, and 1′ 8″ high. On the western side a step, α, has led up to this pedestal.

Between the centre of the platform and the boundary-wall of the theatre on the west, is the drum of a plain circular column in position. In the side of this drum is a vertical groove, β, doubtless intended to receive a metallic grating, which must have traversed the length of the platform from west to east, and formed a screen.

Sockets for the attachment of this grating occur at irregular intervals in the pavement, marked on the Plan, D, D, D. On the west of the column has been a gateway.

To the east of the centre a socket, marked ε in the Plan, occurs in the pavement, showing the position of a gate. The area between the seats and the paved platform, corresponding with the

orchestra in the usual arrangement of a Greek theatre, is not paved.

From the outside or front of the theatre, the platform is approached by a flight of two steps. (See the Section.) Outside the gateway on the west, these steps bend round so as to describe the segment of a circle.

From the position of the pedestal, and the unusually small scale of this theatre, it is probable that it was an *Odeum*, or theatre for musical contests.

It is to be presumed that the pedestal was a *thymele*. The performer, doubtless, stood on this base in the manner represented in several Greek vase pictures, of which musical contests are the subjects.[c]

It will be seen that in this *Odeum* a metallic railing stood in the place of the usual solid masonry of the Scena. The absence of this feature is probably due to the extreme smallness of the *cavea*. From the nearness of the audience, no boundary-wall would be required to condense the sound.

On digging within the alcove, it was found that the soil had accumulated above the foundations, to an average depth of 10′. The present height of the wall is 22′; there is no proof that it was ever carried any higher. No pavement was found within the area of the alcove; it was traversed by an irregular foundation-wall marked C in the Plan.

The digging was continued in front of the alcove

[c] See Wieseler, Theatergebäude, Taf. iv. figg. 6, 7. Catalogue of Vases in British Museum, 1851, No. 727.

as far as the line D, which marks the position of a rough wall running parallel to the arc of the alcove.

It will be seen by reference to the section, that from the line D the ground falls towards the sea by a gradual slope, interrupted at E by a terrace wall.

On removing the upper soil from this slope, a series of steps and platforms was laid bare, leading up to a semicircular foundation, marked "Low Seat" in the Plan, the centre of which is in a line with the centre of the alcove.

The relative heights of the series of steps and platforms, descending from the semicircular foundation to the lower level next the sea, are shown in the section.

Between the points G G and H H, the width of these steps and platforms is determined by two parallel walls. Below H H the width was not ascertained by excavation. At G G are projections, apparently the foundations of two opposite piers. In the ground below H H were found two pedestals, both of which, probably, supported statues.

It would not have been possible, without more extensive excavations, to decide what the purpose of these steps and platforms has been, and what was their relation to the alcove and semicircular foundation below it.

The steps were of good masonry, and have been veneered with marble, which appears to have also lined the side walls, G H, already mentioned. No pavement was discovered on the platforms. The masonry seemed of the Roman period.

As the ground in front of the alcove could not

have been completely explored without a considerable outlay, and as the discoveries which have been made here were chiefly interesting in so far as they threw light on the topography of Cnidus, I did not pursue this excavation farther. It is, however, possible that more extended researches might bring to light the plan of some large building, of which the alcove and the steps leading up to it may have formed a part.[d]

[d] In the notice of this work by Professor Gerhard (Archäologischer Anzeiger, No. 158, 1862, p. 279*), he describes the alcove as a tribune or *bema* for orators; but the ground below did not seem adapted for the accommodation of an audience. The semicircular foundation rather suggests to me the idea that judges of some kind had their seat here, perhaps for the purpose of awarding prizes for musical performers in the adjacent *Odeum*.

CHAPTER XVIII.

SUPPOSED TEMPLE OF VENUS, GYMNASIUM, ETC.

Corinthian Temple, supposed by Leake to be that of Venus; Lucian's description of the *temenos* round that Temple; Leake's arguments considered; the platform does not correspond with Lucian's description; fruitless excavation on the site; inscription published by Hamilton; discovery of a building similar in plan to the Temple of the Muses; tessellated pavement; inscription on base of term of Hermes; his association with Aphrodite; discovery of late sculptures; *modius*; its capacity; terracottas; green glazed ware; stucco; reasons for considering the building a Gymnasium; excavation of adjacent Roman building; Ionic portico discovered by Dilettanti Society; its inferiority in style to the Mausoleum; excavations on this site; small Roman building above encampment; dedication to Theopompus by people of Julia Laodicæa; inscription to the physician Hekatæus; remains of sculpture on this site. Large building near Agora. Doric building; dedication by a Demiourgos.

It has been already stated, *ante*, p. 367, that in the centre of a very conspicuous and extensive platform overlooking the harbour are the ruins of a small Corinthian temple, of which a restoration is given in the Dilettanti volume, Plates IV.—X., and which, as it has been supposed by Colonel Leake, once contained the celebrated statue of Venus by Praxiteles. If we are to regard the well-known description by Lucian as literally true, the temple in which this statue stood was very

small, and with an entrance at either end, and around it was a spacious *temenos* planted with shady trees, and affording an agreeable place of resort to the people of Cnidus.

After quoting this description in full, Colonel Leake observes, that, from the small scale of the Corinthian temple on the platform, it would have been well adapted for the reception of a single figure, such as the work of Praxiteles; that in this case the Corinthian order may have been preferred to the native Doric, on account of the greater suitability of this more ornate style for a temple of Venus; and that, though this temple is probably less ancient than the age of Praxiteles, there is no difficulty in supposing that a new building may have been erected for the statue long after his time. He further remarks, that the conspicuous and central position of the platform on which this temple stands, and its extent, are additional arguments in favour of the supposition that this spot was chosen as the site of the famous Aphrodisium.

It may be observed, on the other hand, that, though this platform, from its commanding position, is certainly the most remarkable site in the whole city, and consequently the one where we might, *à priori*, expect to find the temple which was the great centre of attraction to all who visited Cnidus, the ruins of the temple present no positive evidence in confirmation of Leake's conjecture. The fact that the temple is Corinthian contributes little or nothing in support of his argument, for this order is employed at Cnidus in all the temples

and other buildings of the later Roman period, and Doric, though, doubtless, the order preferred by the original colony, is in the extant architecture rather the exception than the rule. Lucian describes the *temenos* of the Aphrodisium as abounding in trees and ornamental shrubs, which afforded a grateful shade to the citizens. The platform which surrounds the Corinthian temple does not seem naturally suited for such a *temenos*. The situation is much exposed in winter to the north wind, which sweeps over the city with extraordinary fury. The soil is of the most arid kind, and contains no springs. Doubtless, it may have been irrigated by artificial conduits; but even then the site would not have had that sheltered and retired character which, according to Lucian, formed its great charm. His description would rather lead us to look for the site on ground picturesquely broken by ravines and sheltered by the mountains.

With a view of clearing up the question to what deity the Corinthian temple was dedicated, we made an excavation in its ruins in two places, but found nothing to encourage us to proceed. Neither inscriptions nor the relics of any earlier temple on the same site rewarded our search.

I next proceeded to examine a mass of ruins lying on the north side of the platform, a little to the north-east of the temple. Among these ruins I noticed a large block of marble bearing an inscription, Plate XCIII., No. 52, originally published by Mr. W. J. Hamilton.[a]

[a] Travels in Asia Minor, ii. p. 459, No. 294.

As this inscription makes mention of a statue which had been placed by public decree in a temple of Artemis Iakynthotrophos, I thought it possible that the inscribed pedestal was lying near its original position, and that the site of this temple, and perhaps the statue, might be found by digging on this spot.

An excavation was consequently made here; but nothing was found except part of the leg of a figure in high relief in dark marble, and of the Roman period.

A little to the north of this spot is a street running east and west through the ancient city, and bounding the platform on the north. At the point where this street is intersected by another coming from the south, I noticed a line of Hellenic wall rising about one course above the surface, and forming a right angle with another Hellenic foundation.

On digging within the right angles formed by these two lines of Hellenic walls, I found that they were buried in soil to the depth of about 7′. On removing the earth to their foundations, I found that the structure of these walls was exactly similar to that of the Temple of the Muses, described *ante*, p. 430, namely, a plinth surmounted by a course of broad slabs set back to back, above which was a string-course; the whole of limestone.

Above this limestone base had been a travertine wall covered with painted stucco, which has been removed.

Tracing out the line of the walls by the exca-

vation, I uncovered an area extending 58′ from east to west, and 51′ from north to south.

The interior was divided into three nearly equal compartments by party walls running from north to south, and these again were subdivided into smaller chambers by cross walls from east to west. (See the Plan, Plate LXVIII.).

In the south-east angle I found a Mosaic pavement, composed principally of *tessellæ* of white marble, with a simple pattern worked in them in black.

The plainness of the design led me to suppose that the pavement is of the same period as that excavated on the platform of Hagia Marina, at Budrum. (See *ante*, p. 320.)

Near this pavement I found a limestone base, 21″ by 16″, by 10¼″, on which was an inscription relating to Hermes in six lines, the two first of which are in the Iambic, the remainder in the Trochaic metre. (Plate XC., No. 31.) There can be no doubt that this inscription has been placed under a terminal statue of Hermes. On the upper surface of the base was an oblong socket, into which the term must have been fitted. The socket measures 5⅝″ by 4½′, by 1½″ depth. The fragment of a draped term found on this site corresponds with the dimensions of the socket. The letters appear to be of the Macedonian period.

In this inscription Hermes is described as Ἀφροδίτᾳ πάρεδρος, an expression which may be thought to favour the opinion that the adjacent

Corinthian Temple already noticed is that of Aphrodite.

It is more probable, however, that the word πάρεδρος only refers to the association of the statue of Hermes with another term representing Aphrodite.

This base was found close to the piece of tessellated pavement, in the centre of which was an oblong space, corresponding in width with the stone, but exceeding it in length. The term of Hermes may have stood in this space, and, perhaps, at its side was a female term. Such pairs of terms occur in Greek terracottas.[b] (See *ante*, p. 397.)

The party walls within the quadrangular area, here described, have been partially rebuilt in Byzantine times, out of more ancient materials. In one of these walls I found a moulded base, of the following dimensions: Width, 1′ 11⅛″; depth, 8½″. Present length, one end being broken, 2′ 11″.

On one of the narrow faces was a dedication to Πεισινοῦς, by which epithet Hermes is probably indicated. (Plate XC., No. 30.) This base appears to have been placed under an Iconic statue. The letters seem to be of a rather later period than the other inscription given above. I also found here a base with a dedication to Artemis Iakynthotrophos (Plate XC., No. 28), whose name, as has been

[b] At Halicarnassus, as has been already shown, *ante*, p. 274, Hermes and Aphrodite were worshipped as Θεοὶ σύνναοι, unless we are prepared to adopt Schneider's emendation of the text of Vitruvius. See Plutarch. Conjug. Præcept. *init.* :—οἱ παλαιοὶ τῇ Ἀφροδίτῃ τὸν Ἑρμῆν συγκαθίδρυσαν.

already stated, occurs on an inscription (Plate XCIII., No. 52).

No sculpture was found on this site, except the body of a small naked female figure, 5″ high, probably Aphrodite, of very inferior sculpture; a draped female figure, holding a dove, about 2′ high, and the body of a naked female figure, 6″ high.

These two were of the latest period of Pagan art, and were executed in the coarsest manner, with no regard to proportion.

No other object in marble was found, except a cylindrical vessel shaped like an ancient *modius* or corn-measure, and carved out of nummulite limestone. It rests on three feet, cut in the form of *astragali*. On one side a door is represented.

The internal measurement of this vessel gives an average diameter of 8½″, by a height of 10″. It contains, therefore, 567·68 cubic inches, thus exceeding by 18 cubic inches the Roman *modius*, which contains 549·61 cubic inches. The correspondence of these numbers is sufficiently near to justify us in assuming that the Cnidian vessel was a dry measure, the equivalent of the Roman *modius* and also of the ἑκτεύς, or sixth part of the Attic *medimnos*. It should be noted that the inside of this vessel is left rough and is not worked true all round. This irregularity of form would account for its excess in capacity beyond the standard which it was intended to represent.

At the depth of 4′ below the surface was a complete layer of potsherds, extending over the greater part of the site.

Most of these fragments consisted of coarse, unvarnished, red vases, but among them were some interesting specimens of lamps unbroken, and a number of figures embossed in relief from cups and small vases.

Among these the following may be particularly noted:—

1. *Symplegma* of Leda and the Swan. The composition of this group is nearly identical with that of the beautiful relief in marble in the British Museum. (See *ante*, p. 258.)

In the terracotta the figure of Eros is added behind the swan.

2. The infant Dionysos, riding on a sea monster, and holding up a cup in his right hand. (Plate LXXXIV., fig. 6.)

3. Part of Hermes, holding a purse. (Ibid. fig. 9.)

4. Part of Eros, playing on the *syrinx*.

5. Part of a veiled female figure playing on the cymbal. (Plate LX., fig. 8.)

6. Grotesque group, ape and human figure.

7. Grotesque mask, with wreath round head.

8. Youthful figure, with arm raised over head.

9. *Symplegma* of two naked figures.

10. *Symplegma*—Veiled female figure; dog.

These last two subjects resemble those on the Roman *spintriæ*.

11. Lower part of grotesque face.

12. Three fragments, ornamented with bunches of grapes, and vase, in relief.

13. *Symplegma*—Bearded satyr and another figure.

The general execution of these is somewhat coarse and careless; but some of them are modelled with great spirit. The grotesque predominates in the types.[c] Many of the terracottas are Roman, but some of the best may, I think, be assigned to the Macedonian period, when the shapes and the em-

[c] Lucian (Amores, c. xi.) speaks of certain grotesque terracottas, for which Cnidus appears to have been celebrated in his time.

bossed and chased reliefs of gold and silver vases were imitated in terracotta. The lamps resemble, generally, the later ones found in the *temenos* of Demeter.

Among them is one 6″ long, with two mouths. The handle is shaped like an ivy-leaf; on each side, between the handle and the mouths, is a horse's head projecting from the vase. This design has evidently been copied from a work in metal. Numbers of these horses' heads from vases were found in the *temenos*.

Among the potsherds were several pieces of green glazed ware, which, in fabric and colour, resembled the Egyptian ware described in Mr. Birch's "History of Pottery."[d] The body of this ware is white and friable; the glaze on the surface is probably composed of silica in combination with an oxide of copper. Its colour is at present a bluish-green; the original tint was, probably, a dark blue, as the surface is much corroded. This ware is generally considered of Egyptian fabric; it is occasionally met with in Hellenic sites, to which it was probably imported.

Throughout the soil were found small fragments of painted stucco, with which the travertine walls were originally lined. In the south-east angle of the building I found a portion of this stucco still adhering to a block of travertine, in position above the string-course.

The colours most frequently employed in this stucco are red, yellow, and black. On several

[d] Vol. i. p. 66.

fragments I noticed foliage painted in umber, and on one a fruit in crimson. Green is occasionally used.

All the decorative architecture on this site has been executed in fine travertine covered with stucco.

We dug up some fragments of Ionic capitals and other architectural members, all in this material. The stucco is very well preserved.

In the west part of the inclosure are two wells, which I cleared out. They contained nothing but a bronze dish, a saucer of red Samian ware, and part of a small terracotta female figure, of the Roman period. One of these wells was eight fathoms deep; at the bottom was a spring.

From the general plan of the building which occupies this site, I have thought that it may have formed part of a Gymnasium; and this conjecture is confirmed by the discovery of the base of the terminal statue of Hermes, the special patron of the *palæstra*, the dedication to the same Deity as πεισινοῦς, and the mention of a Gymnasium in the inscription found near this spot, which has been noticed, *ante*, p. 458. If we suppose a Gymnasium to have extended over this site, it probably occupied much of the extensive area in the centre of which the Corinthian temple stands, and the Doric portico on the south may have been a portion of it.

The discovery on this site of two inscriptions in which the name of Artemis Iakynthotrophos occurs, inclines me to think that the Corinthian temple was

dedicated to that Deity rather than to Aphrodite.[e]

At the distance of about 100 paces to the north-east of the building which I suppose to be part of a Gymnasium, is a large area covered with ruins and surrounded by a fine ashlar wall. This is marked "Roman Building" in the Plan of the city.[f]

When the Dilettanti Mission visited Cnidus they discovered, at the south end of this building, the remains of a very elegant Ionic portico, a restoration of which is given in their volume, Plates XII.—XXI. Since the visit of the Mission the greater part of the portico has been destroyed; enough, however, remains to show the character of the architecture.

The ornaments are nearly identical with those used in the Mausoleum, but the execution is far inferior, and wants the depth of shadow, precision of outline, and delicacy of finish, which are the characteristics of Ionic architecture in its best period.[g] This degeneracy in the style of the Ionic leads me to consider that the portico is, probably, of the same period as the building to which it forms the vestibule. Its date in that case would hardly be earlier than the time of Augustus.

[e] The central position of this temple in relation to the whole area leads me to think that it contained the statue to the Deity to whom the whole Gymnasium was dedicated. (See Petersen, Das Gymnasium d. Griech., in the Vorlesungen im Hamburg. Akad. Gymnasium, Hamburg, 1858, p. 15.) The building excavated by me may, in like manner, have been dedicated to Hermes and Aphrodite.

[f] A plan of these ruins is given Plate XI. of the Dilettanti Volume.

[g] A piece of the architrave of this portico is in the British Museum.

When this building was examined by the Dilettanti Mission, the interior was so overgrown with brushwood that they were prevented from exploring it properly. The greater part of this brushwood having been recently cleared away, I requested Lieutenant Smith to make an excavation in the interior of the building, so as to lay bare the foundations of a wall which crossed it from east to west, and to ascertain whether, on either side of this line, the original pavement had been preserved.

On digging down in several places here, it was found that this foundation did not present the appearance of a Hellenic work. The masonry was irregular, as if the wall had been rebuilt out of earlier materials in Byzantine times. No traces of the original pavement could be found on either side of the foundation.

The excavation was continued in the interior of the building to the south of this line, but nothing of interest was discovered, except the body of a statuette in white marble, representing a draped female figure, probably Demeter. The sculpture of this figure appeared to be of the Roman period. The depth of soil and rubble which had accumulated in this building averaged 5′ in the part excavated.

On the eastern side of the street leading from the Gymnasium to the shore, is a terrace overlooking the Lower Theatre, on which are some ruins, marked in the Plan "Small Roman Building."

Among these ruins I found, lying on the surface, an angle-piece of cornice, 13″ deep, in grey marble,

on one face of which was the inscription (Plate XCII., No. 37), containing the name of the emperor Hadrian, the first line of which is written in majuscule letters.

In this street, a few feet to the west of these ruins, I found a block of marble, inscribed with a dedication by the people of the Syrian city Julia Laodicæa, in honour of Caius Julius Artemidoros, son of Theopompos. (Plate LXXXVIII., No. 11). A Cnidian inscription, published by Mr. Hamilton, contains the same name.

It is probable that the person mentioned in these two inscriptions was son of that Artemidoros of Cnidus who, as has already been noticed, was the friend of Julius Cæsar.[h]

A few yards to the west of the street was a piece of white marble architrave, inscribed with the words—

ὁ δᾶμ[ος]
[Θ]ευπόμπου.

in majuscule letters.

The piece of architrave probably belongs to the Doric colonnade supposed to be the *Stoa pensilis* of Sostratos. The discovery of these inscriptions induced me to make a small excavation in the ruins east of the street. About 3′ below the surface I came to an area paved with large slabs, and bounded on two sides by a peristyle of travertine Doric columns. This area measured 30′ 9″ from east to west, by 23′

[h] Travels in Asia Minor, ii. Appendix V., No. 287. See also the inscription given Plate XCIII., No. 52, the subject of which is probably the same Artemidoros.

from north to south. The diameter of these columns was 2′ 2″. On the east side the bases of two were in position on a stylobate; the intercolumniation was 6′.

On the pavement stood a plain cylindrical column, 2′ 2″ high by 21″ diameter, on which is an inscription (Plate LXXVIII., No. 7) commemorating a certain Servius Sulpicius Hekatæus, who is described as a physician and a friend to one of the emperors, probably Hadrian, whose name appears on the cornice.

I also found here part of a small slab, 14½″ deep, on which was a group in low relief representing a male figure, wearing a *petasus* and a *chiton* reaching to the hips: at his right side is a draped female figure. Both these figures hold out *paterœ*, as if offering libations. On the right hand the slab is broken away.

In the same area were some fragments of two colossal statues, one draped, the other, probably, that of a Roman emperor.

Between this building and the street on the west was a drain, running east and west, large enough to admit a man's body. Over this drain a flight of steps led down into the street.

On the south of the paved area the foundations ran on towards the edge of the terrace; but the walls were roughly put together, as if they were of a later period. Between the paved area and the edge of the terrace I uncovered part of a Mosaic pavement of very ordinary character. The sculpture discovered in these ruins being Roman and deficient in style, I did not examine the ground further.

A little to the north of the north-west angle of the *Agora* were the ruins of a considerable edifice, marked "Large Building" in the Plan, which has been constructed of very large slabs of salmon-coloured marble.

The manner in which the joints of these slabs were dressed indicated that the masonry was of a good period. No columns, or traces of architectural decoration, appeared among these ruins.

From the great size of the blocks, the building must have been of a very massive character.

The absence of architectural ornament makes it probable that it was an edifice intended as a place of deposit for municipal archives or other public property. On excavation, it appeared that some late Roman or Byzantine structure had been erected here after the original edifice fell into decay.

Lieutenant Smith excavated this site in several places, but found no remains of sculpture or inscriptions.

To the north-east of the Temple of the Muses are some ruins marked "Doric Building" in the Plan, where I discovered a small altar with a dedication to the Gods by a Demiourgos. (Plate XCII., No. 40.) I made a small excavation here, but obtained no result.

CHAPTER XIX.

ANCIENT ROAD.—NECROPOLIS ON THE EAST.

Ancient road leading through Necropolis to the east of Cnidus. Character of the tombs in this cemetery; *cippi;* inscription relating to the *temenos* of Antigonos; mention of Hermes and Pan in this inscription; ruins of ancient Christian church; sepulchral inscriptions found here; Tripod Tomb; hexagonal pillars; discovery of inscribed *sori* in this tomb.

It has been already stated, *ante*, p. 365, that to the east of Cnidus an ancient road may still be traced for some distance. This road, issuing out from one of the gates in the eastern wall, passes through a Necropolis extending for some miles. The tombs nearest the city have been noticed by several travellers, and more particularly by Mr. W. J. Hamilton.[a] They are generally square structures built of blocks of travertine: within are two or more chambers covered with a waggon-vault, and lined with stucco. Over these vaults is a flat roof, on which statues or cippi have probably been placed.[b]

In many cases a *peribolus* wall surrounds two or more adjacent tombs, enclosing a small space which

[a] Travels in Asia Minor, ii. pp. 42—44.

[b] Elevations and Plans of these tombs may be seen, Texier, Asie Mineure, III., Pl. 164, one of which shows the original position of the *cippi* on the roof.

may be considered as the *Hieron* round the tomb. The masonry is sometimes isodomous, but much of it is polygonal.[c] The walls are very solidly and neatly built, but large blocks are not much used among these tombs. Numbers of sepulchral *cippi* are lying about. They are almost always circular, and have stood on square plinths. They are generally ornamented with a snake coiled round. Sometimes the usual ornament of festoons suspended from bulls' skulls is used. So far as I have been able to ascertain, all these tombs have been broken open and plundered, as is generally the case with architectural tombs in Asia Minor. It is probable that most of them are of the Roman period. At the distance of about half an hour from the city, the tombs form a regular street on each side of the ancient road, which, after skirting the steep side of a mountain-spur, may be easily traced under the brushwood as far as the edge of a deep ravine, indicated in Plate L. by the course of a rivulet which flows through it. In this part, between the mountain-spur and the ravine, I discovered under a bush a limestone block, on which was an inscription in elegiac verse. (Plate XC., No. 29.)

In this inscription, the traveller, before entering the ancient city, is invited to turn a little out of his road to visit the *temenos* of the hero Antigonos, whom we may suppose to have been some distinguished mythical or historical personage who was honoured with a sacred precinct round his tomb.

[c] Specimens of the masonry are given, Texier, Asie Mineure, III., Pl. 163.

Within this *temenos*, the inscription proceeds to tell the traveller, was a temple and altar where poets might sacrifice to the Muses, a *stadium* and *palæstra*, baths, and a statue of Pan playing on the *syrinx*. The whole precinct must therefore be regarded as a Gymnasium, which was probably bequeathed for that purpose by the hero Antigonos, just as the gardens called Academia at Athens were said to have been given originally by the hero Academos.[d]

From a comparison of the opening of the inscription with the last two lines, it may be inferred that the statue of Hermes, as *temenouros*, or guardian of the *temenos*, stood at the entrance, and that the god himself is supposed to invite the traveller.

From the address to the stranger, ξένος (line 3 of this inscription), it is clear that the *temenos* stood near the public road, and at a short distance from the city, as may be inferred from the expression Βαῖον ὁδοιπορίης ἔτι λείπεται (line 1).

The natural features of the locality where I found the inscription correspond to a certain extent with those indicated in the text, for, between this spot and the city are several ἄγκη or ravines, alternating with αἴπη or heights, and there is more than one natural fountain which would have afforded water for the baths. I was unable, however, to discover in this part of the environs of the city any level ground suitable for a Gymnasium.

[d] See Petersen, Das Gymnasium d. Griechen, in Vorlesungen im Hamburg. Akad. Gymnasium, 1858, p. 15. Compare the will of Theophrastus, Diogen. Laert. v. 2, § 53.

The stone being of small dimensions, 2′ 2½″ by 11″ by 10½″, may easily have been transported to some distance from the place where I found it; but, from the general condition of its surfaces, I should infer that it had not been used a second time in some later building, as was frequently the case.

From the character of the writing, and general style of the inscription, I should consider that it was not later than the Macedonian period.

A few yards to the north-east of the spot where I found this stone, I noticed a row of short thick columns in a dense mass of brushwood; on clearing away which, I laid bare the foundations of an early Christian church, of which the east end terminates in an apse.

Commencing at this point, I found, about 2′ below the surface, the pavement of the church still in position. This was in a great measure composed of slabs bearing Greek sepulchral inscriptions, which had evidently been taken from the numerous plundered tombs in the midst of which the church is situated.

These slabs were of various dimensions. The largest were sides of sepulchral *sori*, on which the name of the person interred was inscribed. The smaller slabs were generally *stelæ*, in which the inscription is commonly surmounted by a pediment raised in very slight relief.

This pediment stands as the symbol of the *heroon*, which was usually a small distyle temple.

These slabs are from 2′ to 4′ long.

Other inscriptions were on square bases on which

short sepulchral columns, κίονες, had stood. In these the words ὁ Δᾶμος usually commence the inscription, and the deceased person is generally styled Ἥρως.

This form, probably, distinguishes the graves of persons who had rendered some service to the community, in consideration for which they were thought worthy of a funeral or a monument at the public expense.

The title of Ἥρως in later Greek was very generally bestowed on the dead, and seems to have been the equivalent of the expression ὁ μακαρίτης.

With perhaps one exception, all the inscriptions which I found in this church are of the Roman period.

Most of them probably belong to the second and third centuries A.D.

They are chiefly interesting as specimens of palæography, and as affording a clue to the age of the tombs in the eastern cemetery. Many of the *stelæ* are in very fine condition.

The following may be particularly noticed:—

(1.) A sepulchral inscription in elegiac verse (Plate XCIV. No. 54), to the memory of a female called Atthis; her husband is the dedicator.

It is graven on a slab 25½″ by 25″, by 4½″ thickness. On the edge of the slab is an inscription in two lines, containing the name of a certain Meliton, son of Dexikrates, a citizen of Antioch, who resided as a μέτοικος at Cnidus.

This inscription is placed in a direction contrary to that of the metrical epitaph, and appears to be

of an earlier date. The slab has probably been used in two successive tombs, as often happened in ancient cemeteries.

(2.) A sepulchral inscription in Latin, in memory of Octavia Secunda, 12″ long, by 9½″ wide.

Inscriptions in the Latin character are rarely met with in this part of Asia Minor.

(3.) A slab on which is sculptured, in relief, the farewell scene, so frequently represented on ancient sepulchral monuments.

On the left is the deceased person, a female figure, in a *chiton* and *peplos;* she is seated in a chair, her feet on a footstool. Before her stands a male figure, probably her husband, clad in a *chiton* and *peplos*, whom she is clasping by the hand. At her feet stands a young girl, who places some offering on the knees of the seated figure; she is similarly attired. Behind the male figure is a youth, clad in a *chiton* reaching to the knees; he holds in both hands a small casket or other offering. Below has been an inscription in two lines, about half of which is broken away. The second line ends with the word Μέλανα.

This slab is broken at the top and side; its present length is 2′ 8″ by 1′ 8″ width.

The relief is as well executed as sculptures of this class usually are in monuments of the Roman epoch.

(4.) Part of a Decree (Plate XCII., No. 41), declaring the rate of contribution due from the members of a *thiasos.* These *thiasi* were religious societies or clubs, which assembled periodically to perform

sacrifices in honour of some particular deity. They were endowed with lands for this purpose, and each member was bound by the regulations of the society to the observance of certain rites, and to the payment of certain dues.

The columns of the church were short thick κίονες, taken from tombs. The capitals have a rude volute like that of Norman capitals.

On one of them I found the following inscription, recording the dedication of a column,—

Εὐχὴ Ῥοδοσίου.

From the form of the letters in this inscription, and in another on a fragment of cornice, it may be inferred that the church was a very early specimen of Christian architecture.

At the east end, I found a portion of a small Doric cornice in travertine, covered with stucco and painted, and part of a terracotta relief, representing Herakles. These fragments probably belong to some neighbouring tomb which had been opened by the early Christians.

In the pavement, occasional intervals between the larger slabs were filled with a kind of marquetry composed of thin slices of marble, cut into lozenges and other geometrical forms.

From the site of this church a remarkable tomb may be seen on an eminence on the opposite side of the ravine, which is marked in Plate L. as "Tripod Tomb."

A plan of this tomb is given Plate LXXIII.; by which it will be seen that it consists of two square

basements surrounded by a *peribolus* wall 125′ square. This wall is in a very perfect state except on the north side. The entrance is at the south-east angle. The basements are each about 20′ square. Upon them have anciently stood small pillars composed of hexagonal blocks placed one on another, each course consisting of a single block. It is probable, as the authors of the Dilettanti Mission and other travellers have supposed, that these structures were surmounted by bronze tripods.

The hexagonal blocks are now all thrown down, and lie round the basements, of which, as will be seen by the section in Plate LXXIII., very little appears above ground. I dug all round these basements and cut trenches in several parts of the *peribolus*. In the most western of the two basements were on each side small square-headed *thecæ*, shown in the Plan, in which I found three small *sori*, of which the largest measured 1′ 11½″ by 1′ 6″ by 1′ ¼″. One of these was inscribed with the word Ἥρα, and on the fragment of another was the word Κουροτρόφου. (See Plate XCIV. Nos. 55, 56.) The latter of these inscriptions doubtless has reference to the Chthonic deity Ge, or Demeter Kourotrophos.

Nothing was found in any of the cells, and it was evident, from the position of the *sori*, that they had been opened and disturbed. From the size of the *peribolus* with which these tombs are encircled, it may be inferred that the space thus reserved

round them was a *temenos*, dedicated to some deity or hero.[c]

[c] See the plan and restoration of these pillars and of the *peribolus*, given by Texier (Asie Mineure, III., Pl. 162), and the views of the site in its present state, *ibid.* Pl. 163; also his description of these Plates, *ibid.* p. 176. He states that the uppermost hexagon of each pillar had four sockets for the reception of the legs of a bronze tripod. (See his plan of one of these hexagons, Pl. 161, fig. 3.) M. Texier's supposition that the *peribolus* was a Hieron where the members of the Doric Pentapolis met, was not confirmed by our excavations. There is nothing to show that the inclosure is of a very early period.

CHAPTER XX.

LION TOMB.

Discovery of the Lion Tomb; description of the lion; difficulties of its removal; architectural remains; structure similar to that of the Treasury of Athens; cells for sepulture; probable date of this monument; the naval victory of Conon; suitability of the site for such a tomb; employment of the lion in sepulchral monuments; its symbolical import; the lion of Chæronea; lions at Venice; at Miletus; tombs near the Cnidian lion.

WHILE I was engaged in excavating the site of the Mausoleum, an intelligent Greek from the island of Calymnos named Nicolas Galloni, on noticing the lions from the Mausoleum, which I had then recently discovered, informed me that a lion of much larger dimensions was to be seen on a promontory a little to the east of Cnidus.

This information induced me to explore the coast to the east of Cnidus, and to make inquiries among the inhabitants of the district. In the course of these researches the lion in question was discovered by Mr. Pullan lying on the surface of a rocky slope. (See Plate LXI.)

It proved to be a magnificent example of colossal Greek sculpture, measuring ten feet in length, and six feet in height from the base to the crown of the head.

The site where it was found may be thus described.

Immediately to the east of Cnidus the coast bends round, forming a bay. The curve, after being interrupted by two small promontories, is continued till it terminates in a bold headland lying opposite to Cape Crio, and about three miles distant from it.

On the summit of a cliff forming part of this headland are the ruins of an ancient tomb, overlooking the sea, with Cnidus in the distance. (Plate XLIX.)

To the east of this tomb the ground slopes gradually. The upper part of this declivity was strewn with architectural ruins from the tomb; a little below lay the lion. The soil being rocky, but little of the mass of marble has been imbedded in it.

The tomb has been a square basement, surrounded by a Doric peristyle with engaged columns, and surmounted by a pyramid. The basement and lower portion of the pyramid still remained, and were built of petrified beach, faced externally with marble. It was evident, from the position in which the lion was lying, that it had once surmounted this tomb, having been thrown down, probably, by an earthquake. When found, it was lying on the right side, as represented in the Upper View, Plate LXI.

The left side, being uppermost, had suffered, as might be expected, from weather; but, though some of the finer details of the sculpture had been thus obliterated, the main anatomical markings retained their original boldness. Much of the right

side, lying undermost, was as fresh as when it left the hand of the artist. The body is couching, the head turned round to the right, in the same manner as the lion is frequently represented on Greek coins. The entire animal has been sculptured out of one block of Pentelic marble with the exception of the fore-paws, which have been united to the body by a joint. It must have fallen in one solid mass, pitching forward on the fore-paws, which have been broken off at the joint. Part of the lower jaw, and of one hind-leg, are also wanting. But these injuries detract but little from the general effect; and the original design of the artist is presented to the eye with a completeness seldom to be met with in those examples of colossal Greek sculpture which have been preserved to us.[a]

No attempt is made to imitate the natural form of the eye, in the place of which is a deeply-recessed cavity.

It is a question whether eyes of metal, or of vitreous paste, were inserted in these cavities, or whether the deep shadows thus created under the overhanging brows were not designed, when viewed at a distance, to convey to the spectator an impression equivalent to that produced by the real eye.

Such a mode of representation *by equivalents* was adopted by the ancient artists, whenever mere mechanical imitation failed to reproduce in art the effect of an object in nature, and this is particularly the case in the treatment of the eye, in the repre-

[a] See Plate LXI., Lower View, which represents the lion after it had been turned over.

sentation of which much variety may be remarked in different branches of ancient art. It is, however, more probable, on the whole, that eyes of some artificial material were inserted in these sockets, for the practice was not an uncommon one in ancient sculpture. Pliny[b] mentions a tradition that the tomb of a certain petty prince in Cyprus was ornamented by a lion with emerald eyes. It is a curious coincidence that this lion also overlooked the sea.

My first care, after making this remarkable discovery, was to transport the lion on board Her Majesty's ship "Supply." This was no easy task, on account of the great weight of the mass of marble, and the broken and difficult character of the ground over which it had to be transported. A road of about 400 yards in extent was constructed along the side of the mountain, and the lion having been placed in a strong case was hauled to the water's edge. The weight of the case being about eleven tons, the operation of drawing the sledge this distance over a newly-made road occupied a hundred Turkish workmen for several days.

On arriving at the edge of the cliff, it was necessary to hoist the case by a pair of sheers from the rock on to a raft below. This proved

[b] N.H. xxxvii. 5, § 17. Ferunt in ea insula tumulo reguli Hermiæ, juxta cetarias, marmoreo leoni fuisse inditos oculos ex smaragdis, ita radiantibus etiam in gurgitem ut territi refugerent thynni. Among the sculptures recently discovered at Cyrene by Lieut. Smith, R.E., and Commander Porcher, R.N., were two heads, both of which have had enamelled eyes; the remains of the vitreous paste employed still remains in the sockets of the eyes.

to be the most difficult part of the whole embarkation; for, as the sheers could only be fixed on a narrow ledge of rock some feet above the sea, and as, from the depth of the water here, we had no means of constructing a pier, it was impossible to bring the case in the first instance perpendicularly under the sheerhead. We attempted, therefore, after hauling it to the extreme edge of the rock, to launch it into the air, easing its descent gradually by a number of check-tackles, attached to it behind. The strain of this immense weight, as it inclined forward over the cliff, broke off a large rock to which one of the check-tackles had been fastened; the case then lurched forward in a slanting direction, and, most fortunately, was caught against one of the sheerlegs, into which one corner imbedded itself. After trying several ineffectual experiments, we finally succeeded in setting it free by the following method:—The case was first secured from slipping further forward by bending a new hawser round it, which was then strained tight, and also by supporting the sides and end next the sea with shores, such as are placed round a ship in dock. An inclined plane was then formed under the case by planks laid on the rough surface of the rock, so as to fill up all inequalities. After these precautions had been taken, one of the purchases which held the case to the sheerhead was slackened, and, on this strain being removed, the leg of the sheer was cleared from the corner embedded in it. The sheers were then altered so as to give plenty of room for the passage of the case through them,

and the shores being removed, it was launched forward into the air till it hung plumb with the sheer-head, when it was lowered on the raft. The work of embarkation, in consequence of these difficulties, occupied one month.

I next proceeded to clear away the ruins round the base of the tomb, when its original structure was clearly shown. The marble which had formed the facing of the sides still remained in the lower courses, above which were courses of petrified beach forming the core of the masonry.

Although the peristyle was thrown down, sufficient materials existed for its restoration. Portions of the lower step of the *podium* still remained in position on all the four sides of the tomb, being most perfect on the west side.

The basement, measured from angle to angle of this step, formed a square of 39′ 2¾″ each way.

Under the *podium* was a foundation course laid on the native rock, which had been levelled for its reception.

The columns and their capitals were formed of drums engaged in the marble wall behind them in such a manner that each drum, instead of being circular, had a projection at the back, by which it was toothed into the masonry. This mode of construction must have added strength to the wall.

The drums of the columns were, for the most part, only blocked out; some few, however, are fluted.

As, from the destruction of the upper course of the stylobate, none of the bases of the columns

were found in position, their height had to be calculated from the general proportions of the order.

Much of the architectural detail was only roughly blocked out; but the execution, wherever it had been completed, was marked by that simplicity and decision of line which characterizes the best period of Doric architecture.

At the height of 6′ 10″ above the surface of the upper foundation course a line of marble slabs still remained, toothed into the travertine walls behind them. This course showed the manner in which the two materials were bonded together.

A great number of the steps forming the external pyramid were discovered in the ruins. Most of these had an average width of $14\frac{3}{4}$″ for the tread.

On an angle step, however, one tread measured $14\frac{3}{4}$″; the other 10″; and this smaller dimension occurred in several other steps not belonging to the angles.

The depth of the face of the step averaged 13″.

It may be inferred from the difference in the width of the tread that the area of the Pyramid, like that of the Mausoleum, was oblong.

This form would certainly be most suitable, if, as will be presently shown, the apex of the Pyramid served as the pedestal for the lion.

In one place a hole large enough to admit a man's body had been made in the wall of the basement. On entering at this aperture, I found a circular chamber within, blocked up with the ruins of its roof, which, as in the case of the well-known treasury of Atreus at Mycenæ and other Greek

buildings, had been formed by a dome vaulted in the Egyptian manner, that is to say, with concentric horizontal courses, overhanging each other so as gradually to converge to an apex.

On clearing out this chamber, I found that it was 17′ 3″ in diameter, and in form like a beehive. (See the Plan and Section, Plate LXII.) The apex of the vault had been bridged over by an immense circular stone, which was in form like a bung, and served as a keystone. In his account of the Treasury of Minyas, at Orchomenos, Pausanias describes such a structure of roof—

"Λίθου μὲν εἴργασται, σχῆμα δὲ περίφερές ἐστιν αὐτῷ, κορυφὴ δὲ οὐκ ἐς ἄγαν ὀξὺ ἀνηγμένη, τὸν δὲ ἀνωτάτω τῶν λίθων φασὶν ἁρμονίαν παντὶ εἶναι τῷ οἰκοδομήματι.[c]

[c] ix. 38, § 2. Compare the use of *ἁρμονία*, ibid. ii. 25, § 7, and of *ἁρμός*, Sophocl. Antig. l. 1216.

In other extant examples of *tholi* the stone at the summit has a different form. Compare the section of the Koul Oba (Antiquités du Bosphore Cimmérien conservées au Musée Impérial de l'Ermitage, St. Petersburg, 1855 ; Atlas, Platè A), and that of the chamber at Mycenæ, called the Treasury of Atreus, as described by Mr. Donaldson (Stuart's Antiquities of Athens, Supplementary Vol., pp. 25–32, Plate III.). Mr. Donaldson there cites the following interesting particulars as to the structure of this vault, ascertained by Mr. C. R. Cockerell, by excavations on its summit :—

"The chamber was formed of so many horizontal rings, each of which hangs over the one beneath the requisite projection to form the curve, and most probably the form was produced after the whole was erected by cutting away the projecting angles. Each stone was found to be worked fair and concentric to the depth of three inches from the inner face of the dome ; the remaining portion of the joint was less accurate and more rough, but the deficiency was always supplied by small wedge-like stones, driven into the interstices with great force, securing the concentricity of

Chambers so vaulted were called by the ancients *tholi*.

The tomb is entered by a doorway in the centre of the north side: the jambs and lintel of this doorway have been shattered, and their appearance showed that this entrance had, at some time, been forced.

The pavement of the chamber was laid on the native rock, the surface of which had been cut away in places to receive it. The joints of the stones were polygonal, as in Cyclopean masonry. A large portion of them had been taken up, doubtless for the purpose of ascertaining whether any treasure was concealed below.

The floor was continued at the same level under the basement, and its margin on each side formed the foundation course under the stylobate already noticed.

these stones in their whole depth. By a succession of these cylindrical rings in rapid diminution, the artist calculated on their resistance to the superincumbent weight of earth purposely heaped on all sides, and relied on their well-secured concentricity for the durability of the interior form of his bold and novel invention. In another ruined edifice of a similar description, near the citadel gate of the Lions, the construction is of the same description, but the depth of the stones has not more than two-thirds of the depth of the blocks in this chamber, and its greater degree of dilapidation seems to prove that this larger chamber owes its state of preservation to the superior width and depth of its blocks of stone.

"Sir William Gell, on the authority of Mr. Gropius of Athens, mentions a similar subterraneous chamber on the banks of the Eurotas, at about seven miles from Sparta."

The ruins of a similar *tholos* were seen by Dodwell at Pharsalus (see his Travels, i. p. 228), and two others at Amyclæ, are described by Curtius, Peloponnesos, ii. p. 248, Anm. 48. On the whole subject of *tholi*, see Dr. K. Th. Pyl, Die Griechischen Rundbauten, Greifswald, 1861.

The lower part of the chamber was, as I have already stated, built of marble blocks. On reference to the Plan (Plate LXII.), it will be seen that this marble wall is pierced with openings, which radiate like embrasures from the centre of the chamber to the outside of the basement.

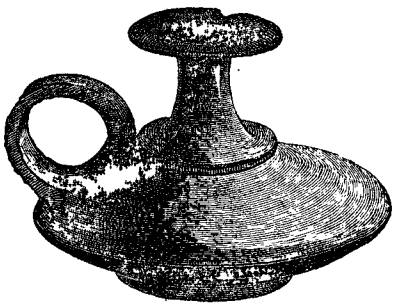
The floor of these passages is continuous with that of the chamber, and with the foundation-course of the *podium*. They extend to the outer face of the wall, expanding as they advance outwards, and terminate flush with the external marble facing, by which they were originally closed. Their length varies from 6′ to 7′ 7″.

There can be no doubt that they were intended as receptacles for bodies. Such an arrangement of cells or θῆκαι, branching out from a principal chamber, may be seen in Hellenic tombs at Budrum, and at Pyli in the island of Cos. I have never, however, before met with the circular arrangement adopted here.

There are eleven of these cells, three on each side of the tomb, except to the north, where the doorway occupies the middle place. All of them were choked with rubbish, but no trace of sepulchral remains were obtained from them, except some human bones.

No bones, pottery, or other antiquities were found in the chamber itself, but, on one side of the doorway outside, was a *lekythos* $3\frac{4}{10}$″ high, which had originally been covered with black varnish (see the cut on the following page): near it were found some fragments of painted vases.

This pottery was all much corroded, and its fabric and condition lead me to consider it as of the later period of Greek Fictile Art, when a less durable varnish was employed.



Lekythos found in Lion Tomb.

The masonry in the walls of the tomb was generally isodomous; the marble employed was dove-coloured, with veins of purple and yellow.

The courses of petrified beach in the upper part of the chamber do not appear to have been faced with marble, or any ornamental material.

The blocks were roughly dressed, with a finely-tooled border.

A *peribolus* wall, built of rubble, and 2′ 5″ thick, could be traced round the tomb on the west and north sides. It ran parallel to the sides of the basement. On the north side it could be traced for 40′ from the north-west angle eastward, and on the west side it extended from the same angle 85′ to the south; its distance from the basement is 36′ on the north, and 33′ on the west side. On the south and east sides no certain trace of this wall could be met with. An angle of rubble wall near

the spot where the lion was lying may perhaps be the south-east corner of the *peribolus;* but its line, if prolonged to the west in a direction parallel to the basement, would, instead of meeting the south-west angle, pass beyond the edge of the cliff, which, on this side, overhangs the sea.

In the course of the excavation, the most minute and careful search was made for the portions of the lion which are wanting; namely, the forepaws and the lower jaw.

The whole of the ruins, which, except on the side facing the sea, extended to a distance of 40′ all round the basement, were examined, stone by stone, and the ground underneath them dug down to the native rock, but no fragment of sculpture rewarded our search.

I examined the surface of all the architectural marbles as they were uncovered, in the hope of finding an inscription, but no trace of letters was observed.

We are, therefore, left without any evidence as to the date of this tomb, except such as is afforded by the style of the sculpture and architecture.

On the first discovery of this lion, it appeared to me a work of the same school as the sculptures of the Mausoleum; but, on seeing it in juxtaposition with these sculptures, I think that the lion exhibits a style rather more severe, and less rich and flowing.

If this impression be correct, a somewhat earlier date may be assigned to the lion; we may take the half-century between B.C. 350 and B.C. 400 as the

range of time within which such a date would fall.

The architecture seems to present nothing inconsistent with such a date.

During the period to which I would thus assign this monument, Cnidus was certainly a republic, and the erection of so sumptuous and conspicuous a tomb to the memory of a private individual seems inconsistent with the jealous spirit which prevailed in the ancient commonwealths before the age of Alexander the Great.

It is, therefore, more likely that the tomb is a *Polyandrion*, or public monument, erected to commemorate a number of citizens slain in battle.

Such an edifice may not have been originally designed for the reception of bodies, but as a cenotaph; indeed, the paucity of sepulchral remains, and the unfinished state of the architecture, lead me to doubt whether any interment ever took place in this tomb at the period of its erection.

The *lekythos* and fragments of pottery seem of a much later period than the building, and, from the place in which they were found at the side of the door, there can be hardly a doubt that they were laid there as an offering on the celebration of periodical rites. The few bones found in one of the cells may have been deposited there at a date long subsequent to that of the tomb.

Among the ruins on the western side was discovered part of a large slab, on which was sculptured in relief a circular shield. This slab was broken on two sides, so that its original dimensions could

not be ascertained. Its greatest length was 3′ 6″, its thickness 1′ 3″. Rather more than half the shield had been broken away. The surface of the relief had never been finished, but the sides of the slab were finally tooled. The projection of the shield was 2″.

This fragment was found on the western side of the tomb. It was evidently too large to have formed part of the architrave, but may possibly have been inserted between the two central columns over the doorway.

If we suppose the tomb to have been a public monument, the unfinished shield was probably intended to receive an inscription recording the names and services of the persons commemorated.

The completion of the work may have been arrested by political events, and, most probably, by one of those revolutions so common in the republics of antiquity, by which a dominant party was suddenly expelled from power, and all their acts annulled.

During the period to which I would assign this tomb, the history of Cnidus records, as far as I am aware, only two events sufficiently important to have given occasion for such a public monument.

The earliest of these events is the repulse of the Athenians, when they attacked and nearly took Cnidus, B.C. 412; the second is the defeat of the Lacedæmonians by Conon, in a sea-fight off this place, B.C. 394; but it is not certain that any Cnidians took a part in this latter engagement.

It may be observed that the site of the Lion

Tomb is one well suited for a monument intended to commemorate a naval victory.

It stands on the edge of an abrupt precipice, cut sheer down to the sea, to the depth of 200′.

The summit of the pyramid must have commanded an extensive view of the neighbouring coast and islands.

On the west appears Cnidus, with Cos beyond. Below, to the south, are the islands of Nisyros, Telos, and the more distant Rhodes. (Plate LXVII.)

This tomb must have been to the mariners on the eastern side of the Archipelago as familiar a sea-mark as the Colossus of Rhodes, the Mausoleum, or the Temple of Apollo at Branchidæ.

The selection of a lion as the *epithema* of this monument is strongly in favour of the supposition that the persons it commemorates had been slain in battle. The lion, it is true, constantly occurs as a marked feature in the design both of Hellenic and Etruscan tombs, as has already been shown in reference to the Mausoleum, and, in many instances, the simple idea of custody may be sufficient to explain the import of this symbol.

But it is clear from the evidence of ancient literature, that, when the lion was placed on the tomb of heroes, it was specially selected as an emblem of valour and force, though the idea that the lion was the guardian of the tomb was not lost sight of. This we see very clearly from the epigram of Simonides on the marble lion which com-

memorated the valour of Leonidas at Thermopylæ, and which runs thus:—

> Θηρῶν μὲν κάρτιστος ἐγώ, θνατῶν δ' ὃν ἐγὼ νῦν
> φρουρῶ, τῷδε τάφῳ λαΐνῳ ἐμβεβαώς.[d]

The same sentiment is repeated on several other epigrams of a later period.[e]

According to Pausanias,[f] the courage of Leaina, the mistress of Aristogeiton, was commemorated by a bronze figure of a lioness placed by the side of a statue of Aphrodite, this latter being the work of Calamis.

Near Thebes, as we learn from the same author,[g] was a *Polyandrion*, surmounted by a lion, erected in memory of the Thebans who fell in battle at Chæronea.

Pausanias, in describing this tomb, remarks that the lion has reference to the courage of the Theban warriors, but that no inscription was added, be-

[d] Poet. Lyr. Gr. Bergk, No. 114 (169), and Bergk's note in loc. Herod. vii. 225.

[e] Compare the epigram on Teleutias by Antipater Sidonius, Brunck, Analecta, ii. p. 31.

> Εἰπὲ, λέων, φθιμένοιο τί πρὸς τάφον ἀμφιβέβηκας,
> βουφόνε; τίς τᾶς σᾶς ἄξιος ἦν ἀρετᾶς;
> υἱὸς Θευδώροιο Τελευτίας, ὃς μέγα πάντων
> φέρτερος ἦν, θηρῶν ὅσσον ἐγὼ κέκριμαι.
> οὐχὶ μάταν ἔστακα, φέρω δέ τι σύμβολον ἀλκᾶς
> ἀνέρος· ἦν γὰρ δὴ δυσμενέεσσι λέων.

[f] i. 23. cf. Polyæn. Strat. viii. 45. In this case and in that of the monument of Leonidas, the symbol employed had evidently a phonetic value.

[g] ix. 40, § 5.

cause they were defeated. The fragments of this lion still exist on the spot where Pausanias saw them, and a restoration of it by M. Siegel, a German artist, is given by Welcker in the "Monumenti of the Archæological Institute of Rome."[h] According to this restoration, the lion was in a seated position, and in height about 12 feet.

It is not known what the original design of this monument was, as only fragments of the pedestal remain, and no traces of the foundation. It is said that the lion itself was dug up out of a mound during the Greek revolution, and broken up in the hope that treasure would be found inside it.[i]

Lions seem also to have been dedicated simply to commemorate victories, without forming part of a sepulchral monument. Thus the city of Elatea, after having repulsed Cassander, dedicated a bronze lion at Delphi.[j] At Thebes, in front of the temple of Artemis Eukleia, Pausanias saw a marble lion which, according to local tradition, was dedicated by Hercules to record his victory over the Orchomenians.[k]

If we assume that the Cnidian lion commemorates the victory of Conon, which, I consider, on the whole, the most probable supposition with respect to this monument, then it becomes a matter of interest to ascertain how far it corresponds in style and treatment with the Chæronea lion already referred to, the date of which

[h] 1856, pp. 1—5; tav. 1.

[i] Mure, Tour in Greece (Edinburgh, 1842), i. pp. 218-21.

[j] Pausan. x. 18, 6. [k] ix. 17, 2.

would be about half a century later. I had hoped that this comparison might have been by this time effected by means of casts from the fragments, which, with unaccountable apathy, the Greek government suffers to remain at Chæronea, exposed to weather and accident. But as yet this hope has been unfulfilled, and those who have not examined the remains of the Chæronea lion *in situ* can only form their idea of it from the descriptions of travellers.

Colonel Mure, in the description already referred to, observes that this monument "possesses the affecting peculiarity of being erected, not as usual, to commemorate the victory, but the misfortune of the warriors whose bodies repose in the soil beneath—the valour, not the success of their struggle for liberty;" and, he adds, that "the artist, with an accurate perception of the affecting specialty of the case, has given to the countenance of the animal that expression of fierceness, and of humiliation, of rage, sorrow, and shame, which would agitate the breasts of proud Hellenic freemen on such a defeat."[1]

In support of this criticism, I would quote a remark, made to me by one profoundly conversant with Greek art;[m] namely, that the lion of Chæronea, being the emblem of a defeat, is placed in an

[1] Compare Welcker's remarks in the Memoir referred to note [h].

[m] The late Sir Thomas Wyse, who, during his long residence at Athens as British minister, lost no opportunity of exerting his influence for the promotion of archæological research and for the preservation of the few ancient monuments still extant in Greece.

attitude expressive of angry defiance; while the attitude of the Cnidian lion, being one of natural repose, seems rather the symbol of a victory.

If we admit that the evident difference in the motive of these two works may be thus explained, the criticism itself is an additional argument in favour of my supposition that the Cnidian monument commemorates the victory of Conon.

I would here draw attention to the fact that one of the colossal lions brought from Athens to Venice by Morosini, and now in the arsenal there, is, in design, style, and scale, almost an exact counterpart of the one discovered by me at Cnidus. This lion has lost the head, which has been replaced by a clumsy Cinque Cento restoration; but is otherwise perfect, and shows the action of the fore paws, which is wanting in the Cnidian lion.

Observing that these two lions corresponded so nearly in style and scale, I obtained from Venice a cast of one fore paw of Morosini's lion, and on adjusting this to the arm of the Cnidian lion, found that it was about half an inch larger.[n] The differ-

[n] Inter cætera vero duo spectabilis magnitudinis Leonis ac Leænæ simulacra, ex marmore constructa, extremo in littore reperta.—Mauroceni Gesta script. J. Gratian. Patav. 1698, p. 338. Compare the inscription placed on these lions by the Venetian senate, 1687. According to H. W. Ulrichs, Topography of the Harbours at Athens, Engl. transl. London, 1847, p. 18, this lion is alluded to by Plutarch under the name Ἄλκιμος in the expression τὸ κατὰ τὸν Ἄλκιμον ἀκρωτήριον. Plut. Themist. 32.

At the eastern foot of Hymettus, Dodwell saw a colossal lion, which he describes as being of Pentelic marble, in the purest style, and well preserved except the legs, which are wanting. The lower jaw of this lion is preserved. This lion is three-quarters of an

ence in scale must have been originally very much less, perhaps not more than a quarter of an inch, as the Cnidian lion has suffered much from corrosion of the surface. The lion at Venice was taken by Morosini from the shore of the Piræus, and there can hardly be a doubt that it once ornamented an Athenian tomb, probably a *Polyandrion*, erected in honour of some victory, contemporary in date with that gained by Conon.°

At Palatia, the site of the ancient Miletus, are two colossal marble lions, both of which seem to be connected with tombs.

One of these I found lying on a plain, about 400 yards to the west of a ruined marble mosque, which

hour distant from the monastery of St. John at the foot of Hymettus, and is situated near a church in great measure composed of ancient blocks of stone. It is engraved in Dodwell, Travels in Greece, London, 1819, i. p. 523-4. [See also Wordsworth, Greece, p. 122.] Dodwell here states that one of the colossal lions taken by the Venetians from Athens formed part of a fountain, the water of which was intended to gush from its mouth.

Ibid. p. 370. "In the year, 1654, Du Loir saw a large statue of a lion of white marble near the temple of Theseus, which was also noticed by Guillatière fifteen years afterwards, and by Cornelio Magni in 1674. Guillatière asserts that it was in a couching position." In the island of Ceos, Brondstedt found a colossal lion sculptured out of an immense block of rock which formed its base. (See his Voyages dans la Grèce, i. pp. 30, 31, Pl. 11.) He states that this lion measured 29 feet in length by 10 feet in height, and supposes it to be alluded to by Herakleides Ponticus, De Rebus Publicis (art. Κείων).

° We might, indeed, suppose that the lion of the Piræus was erected to commemorate Conon's great naval victory, as the counterpart of the monument of the Cnidian monument, were it not that we know that the Athenians commemorated this same victory by a dedication to Aphrodite in her temple on the shore of the Piræus.—See Pausan. i. 1, 3.

forms a conspicuous object in the modern village of Palatia.

This lion is 8′ long and 4′ high. It is in a couching position; the face is badly preserved; the body, especially the hind quarters, in good condition. The fore paws are wanting. The style is conventional, and may, perhaps, exhibit an imitation of archaic sculpture by a Roman artist.

A few yards to the west of this lion are the ruins of a tomb which appears to have been a Doric structure on a basement.

The east and west sides of this basement measure 22′, and the north and south sides, 25′.

The details of the architecture show that this edifice was of the Roman period. There is every reason to suppose that the lion, lying so near the basement, originally surmounted the tomb.

The other colossal lion at Miletus is lying near the great theatre, a little to the west of the north-west end of its *cavea*, on the edge of the marshy ground bordering on the Mæander.

This lion is in a style still more conventional than the one I have just described, and is, probably, of a later period. It is broken in the middle, and much weatherworn.

The present length is 6′; the fore paws are wanting.

Close to this lion are the remains of a Roman tomb, of the Corinthian order.

The basement of this tomb measures 50′ by 32′. Under it is a chamber with a barrel vault, 21′ long by 15′ 6″.

The height from the ground to the top of the vault is 11′. The sides are composed of large slabs 6′ long and 4′ wide, with fine well-fitted joints.

It seems most probable that the lion, lying near this tomb, formed part of its design.

In both of the Miletus tombs the motive of the design may have been borrowed from the earlier Cnidian monument. It may be remarked, as a singular coincidence, that, both at Cnidus and Miletus, the lion was the prevailing and familiar type on the coinage in Hellenic times; and hence, it may be thought, this symbol was made so marked a feature in the design of sepulchral monuments in both cities; but the testimony of the ancients themselves as to the motive which led them to adopt the lion so generally as the *epithema* of tombs is so distinctly given, that I do not think there is any need to seek for a less obvious explanation of this symbol by connecting it with the local myth of any individual city.

On the land side, the view from the Lion Tomb at Cnidus presents a wild and barren tract of mountain scenery.

At the distance of about half an hour inland, in the direction of the ancient road, another tomb similar in structure stands on an elevated spot. This tomb has a square basement of fine polygonal masonry, which had been surmounted by a circular pyramid now thrown down. The whole was built of massive blocks of limestone.

Looking inland from the summit of this second tomb, I discovered on the next considerable emi-

nence a third tomb, composed of a square basement, surmounted by a circular pyramid. The basement was of limestone, the pyramid of petrified beach. The masonry was less massive. On the right are two other basements,—one square, the other circular. All these monuments present the same general type.

There can hardly be a doubt that they all contained circular chambers vaulted with horizontal courses, in the mode which I have already described. It is probable that all the chambers have been broken open and rifled.

The manner in which the several tombs are grouped, seems hardly the result of chance. Their arrangement would seem to indicate that advantage has been taken of the principal eminences, so as to make each tomb command a view of the one nearest to it.

Thus they may have served as a chain of watch-towers, and for the communication of signals.

The sites of the ancient tumuli in many parts of England seem to have been chosen with a similar view.

CHAPTER XXI.

DESCRIPTION OF THE ARCHITECTURE OF THE LION TOMB.

By Mr. R. P. Pullan.

General appearance of the ruins; circular chamber; cells radiating from the centre; architectural marbles; arrangement of courses of the basement; height and projection of *podium*; arrangement of triglyphs; shield probably placed between middle columns; steps of the pyramid; pedestal of the lion, its form and dimensions how determined; vault of the chamber; probable date of the Lion Tomb.

On the first discovery of the Lion Tomb it presented the appearance of a mass of ruins, in the centre of which was a block of masonry, about 30′ each way, and 18′ high. This block was built for the most part of petrified beach, laid in regular courses, of an average depth of 1′ 1″, and, as has been already stated, had been faced with marble. Upon the top lay an irregular heap of stones, which upon examination were found to be those of the upper part of the edifice, which had fallen in. Upon removing these stones, the circular chamber within was exposed to view. Its diameter was 17′ 3″. On the level of the floor were found twelve

recesses, 3′ 4″ high by 2′ 3″ wide, and varying in length from 6′ to 7′ 7″. One of them, 3′ 6″ high, and placed in the centre of the northern side, had evidently been the entrance to the chamber. The other eleven had been used for the reception of bodies.

Around the tomb lay heaped a number of marbles which had formed the casing to this core. They were piled one upon another in the greatest confusion, and had evidently been pulled down and rolled over for the purpose of extracting the metal cramps with which they had been fastened together.

Those heaps which were in the immediate vicinity of the monument having been removed, and the soil dug to the depth of a few feet, the lowest course was found *in situ*. It was composed of large blocks, generally 6′ long by 4′ and 5′ wide, and of the uniform thickness of 1′ 1″. The measurement of the course, taken from angle to angle, was 40′ 3″. There was a square sinking of the masonry at each joint, and a neatly-tooled draught, $1\frac{1}{4}$″ round each sinking; the rest of the outer surface of the stones being rough hewn. The upper surface was smooth, and upon it a tread of $6\frac{1}{4}$″ in width was marked by a fine line.

In close proximity to the building were found stones faced in a similar manner. Four or five of them were corner stones, corresponding in thickness with the step *in situ*, already described; others had a thickness of 3′ 6″, with a width varying from 2′ 2″ to 1′ 2″.

Now, there was good reason to suppose that these stones all belonged to the *podium*, or basement;

first, from their being found close to the face of the building; secondly, from the similarity of their dressing to that of the lower course *in situ;* thirdly, because there were corner-stones of this kind found, which could not have occupied a higher position on the building, as we know that there were angle columns.

The masonry of the core was tolerably even until it reached the height of 6′ 10″ above the lower course; here a block of marble, 1′ 2″ in entire thickness, including the sinkings, projected from the face of the work 20″, at which length it had been broken off. Above it, a similar block existed at the angles, and in the centre of the course; the depth of this was 1′ 8″. A stone corresponding in depth with this upper block was found near the building. This had a hollow moulding on its face, and had manifestly formed a cornice to some division of the structure, and, from its proximity to the face of the building and to the stones before mentioned, there was good reason for supposing that it had formed the cornice of the *podium.*

Five varieties of corner-stones were discovered. Three of these had the sinking for the joint on the lower edge only. One had the sinking both on the upper and lower edges, and another (the 3′ 6″ stone) had neither sinking nor draught on the upper edge, but a line of drip on the upper surface distant 2½″ from the edge.

The natural arrangement of these corner-stones is that shown in the Elevation (Plate LXIII.), as will be subsequently demonstrated, and, when put

together, they give us a height of 8′, which will just occupy the space between the course *in situ* and that before assumed to be the cornice of the *podium*.

The height of the *podium* having been ascertained, the next thing to be considered was its projection. The masonry of the core above the supposed cornice of the *podium* measured from angle to angle, 28′ 1″. At every two or three courses there were spaces, from which the drums of columns and the wall-stones had been torn out. Now, as the thicker wall-stones had evidently been tailed into the vacant spaces in the courses, it was evident that, by applying the thinnest wall-stone to the general face of the masonry, the width of the tomb would be gained. The thinnest wall-stone was 1′ 6″, which, added to 28′ 1″, gave 31′ 1″ for the size of the block of the building, exclusive of the columns. This dimension being assumed, the next point was to ascertain if the measurements of the architrave and triglyphs in any way confirmed it. A sufficient number of drums were found to show that there had been four engaged columns on each face of the tomb. Near the north-west corner were found six drums of an angle column, of which the respective depths were 2′ 6″, 2′ 7″, 2′ 3½″, 2′ 10″, 1′ 7″, 1′ 10″. The diameters of these drums were not exactly to be ascertained, as they were unfluted with an irregularly hewn periphery, showing that the work had never been quite completed; but, by arranging them as well as the measurements would allow, a column with a height of between five and five and

a half diameters was obtained. The stones of the capitals and bases were fluted for a space of 4″; the architrave and cornice were in good preservation, the lions' heads of the cymatium were left in block. (See Plate LXV.) The metopes varied in dimensions, being respectively 1·71, 1·89, 2·00 in width. I found that, if the angle-columns were placed so that the centres coincided with the outer face of the thinnest wall-stone, the triglyphs might be adjusted, so as to allow three triglyphs in the central intercolumniation, and two triglyphs in each of the side intercolumniations. It will be seen on examination of the elevation that such an arrangement of the triglyphs tallies with the dimension already assumed as the size of the block of the building; namely, 31′ 1″.

To return to the *podium:* upon a stone 1′ 1″ thick, with a slight nosing 1¼″ wide, were found traces of the plan of the fluting, as though there had been a sinking to receive the lowest drum; below this course came the cornice-stone of the *podium*, of which the projection was marked by a drip-line; below the cornice-stone came a course which had a sinking both above and below; underneath this, again, came the 3′ 6″ stone, on the upper surface of which was a drip-line 2½″ from the edge, showing that from this course commenced a gradual extension of the base. By placing below this, again, a 1′ 1″ stone, and by arranging beneath this again two steps with a tread of 14″ each, we gain a *podium* of height and projection appropriate to the dimensions of the order. The wall-

stones which were placed between the columns were, like those of the stylobate, rough and undressed, with broad tooled draughts all round; some of these stones were 4′ 7″ high. The courses did not correspond with those of the columns, for one of the drums of the inner columns was grooved halfway down its side, the lower part projecting to receive an adjoining wall-stone. The dotted lines on the elevations show those lines of the masonry joints which are conjectural.

A shield 3′ 6″ in diameter with a slight projection, was found carved upon a detached stone; it was probably intended to receive an inscription, and its most appropriate position would seem to be between the middle columns.

Having put together the building as far as the cornice, we come to the consideration of the part of the structure above it. On every side of the tomb were found blocks 1′ 1″ thick, with treads marked upon them by fine lines.

These treads were either 1′ $2\frac{3}{4}$″ or 10″ wide; they all had nosings $6\frac{1}{2}$″ wide, with a slight projection. These stones, which were very numerous, had apparently formed the steps of a pyramid with unequal sides, like that of the Mausoleum, for several corner-stones were found with treads of these two dimensions on them. The pyramid seems to have rested upon courses of isodomous masonry, forming a sort of attic; the corner-stones of these courses were found; they were finished in the same way as the pyramid steps—that is, with neatly-tooled faces—and on that account ap-

pear to have belonged to the upper part of the edifice.

In order to obtain the height of the pyramid and the size of the platform, it will be necessary to consider, in the first place, what evidence there was as to the form of the pedestal upon which the lion was placed. A large stone, measuring 5′ 4″ by 4′ 10″ by 2′ 4″, was found, with a cornice on three sides of it consisting of a cyma with a square fillet above, and a bevelled margin at the top. The shape and dimensions of this stone showed that it had formed part of a pedestal for the lion. It had been hollowed out so as to diminish its weight, which would have been otherwise very great. Had the lion been placed immediately upon this pedestal, a portion of the figure would have been concealed by the projection of the cornice when seen from below, so that evidently a blocking of some kind must have been necessary. This was afterwards discovered in a solid slab of stone, measuring 5′ $4\frac{1}{4}$″ by 2′ $4\frac{1}{2}$″ wide and 17″ thick, chamfered on the upper edge on two sides. It was found that two slabs of this dimension, when placed side by side, formed a plinth of the exact width—4′ 9″ on the top—required between the lion and the hollow pedestal. Now, a pedestal with a cornice and blocking of this kind must have had a base. Portions of a bold cyma moulding (Plate LXVI., fig. 4) were discovered, but this was out of proportion to the upper cornice, and gave reason for the conclusion that there had been a sur-base, sub-plinth, or second pedestal, of

which the cyma was the base-mould. The only stone which could have formed the cornice of this second pedestal was one which had a fillet with a chamfer below projecting beyond the general face of the stone: this may have been left unfinished, as the tomb was never completed; it is, therefore, shown as a cyma forming the cornice of the lower pedestal.

It will be seen by reference to the Elevation that from their difference in scale the upper and lower pedestals require to be connected by an intermediate member. I have, therefore, introduced a step of slight projection between them.

The circular chamber in the interior was covered with a vault laid in longitudinal courses. The crowning stone of this was found in the midst of the rubbish; it measured 6′ 3½″ in its upper diameter, and 5′ 4″ in its lower diameter, and was 2′ 2″ in thickness.

In considering the design of this monument, it must be borne in mind that it was situated on the summit of a cliff about two hundred feet high; and that, seen from below, the pedestal of the lion would be much foreshortened.

Had the *epithema* been placed immediately upon the pyramid, or upon a low base, it would have been almost entirely concealed from the spectator who looked up at it from below by the projection of the cornice and the size of the pyramid. It has been shown (*ante*, pp. 491-98) that there is reason for supposing that this tomb was executed in the first half of the fourth century B.C. The flatness of

the echinus of the capital and the proportions of the column indicate a period of art consistent with such a date. The general character of the Order resembles that of a tomb at Labranda, as engraved in the Voyage Archéologique of Lebas [a] and which may possibly be that of Hekatomnus. In that case it would be contemporary in date with the Lion Tomb, if this latter commemorated the victory of Conon.

[a] Pl. xxi., fig. 35.

CHAPTER XXII.

TOMB ON PENINSULA. ENVIRONS OF CNIDUS.

Tomb on the Peninsula; resemblance of its plan to that of an early Christian Church. Female statue, probably of Ceres. Sarcophagi; inscription in honour of Lykæthios; fragment inscribed with the name of Theopompos; tile graves; skulls; Tombs to the north-west of the Acropolis. Ancient road; singular chasm, perhaps, an early Christian place of sepulture; road from Cnidus to Yasiköi; line of ancient way marked by tombs on each side; Hellenic wall near Yasiköi; Genoese Castle; Chesmeköi—ancient bridge; Hellenic fortress called Koumya Kalessi; tombs on the shore; inscription at Dum Galli; district of Datcha.

A LITTLE to the west of the city on the Peninsula are some ruins marked "Roman Tomb" in the Plan, and situated on rocky ground sloping down to the shore.

I was led to explore this tomb, because within it part of a draped female statue in white marble was discovered by Corporal Spackman, R.E., soon after our establishment at Cnidus.

After clearing away the brushwood, I proceeded to remove the soil and rubble, which had accumulated to the depth of several feet, when the form of the tomb became apparent.

The plan, as will be seen (Plate LXX.), resembles that of some of the early Christian churches.

It consisted of a chamber, with a vestibule on the north, and an apse or alcove on the south. In each

side wall was a smaller apse or alcove. The walls were built of grouted rubble, which has probably been faced externally with ashlar-work. They were of considerable thickness, and must have supported a vault of grouted rubble, of which I found the remains lying on the floor of the tomb.

In front of each of these three alcoves was a marble sarcophagus, 9′ long. The alcove on the west had contained the draped female figure, the discovery of which in the mass of brushwood had originally drawn my attention to this spot.

The body of this statue, from the waist downwards, I found in its original position, standing within the alcove on a marble pavement. The lower part of the statue was in good condition.

The upper portion of the figure appears to have been broken by the fall of the roof of the alcove.

I found the breast and shoulders in one piece, the head in two pieces, and also part of the right arm and hand, and the left hand.

The fragments which make up the upper part of the figure are in very bad condition. The original surface of the sculpture is nearly destroyed, and enough only remains to indicate the motive of the figure.

In the left hand of the statue are a poppy-head and ears of corn. These are the well-known attributes of Ceres. On the other hand, the head-dress is that in use among Roman ladies in the time of Domitian, when the hair was arranged over the forehead in a double row of formal curls.

The statue is unquestionably of the Roman pe-

riod; and, judging from the character of the head-dress, I should imagine that the figure represents an Empress or some lady of the time in the character of Ceres, rather than the goddess herself. Such adaptations were very common in Roman art.

The drapery of this figure is well composed, but the form is rather heavy, and the execution wanting in refinement.

Great numbers of small lamps of the Roman period were found at the foot of this statue; they were all of coarse red unglazed ware.

Of the three sarcophagi, the two marked A and B in the Plan had been ornamented with festoons, suspended at the angles from Satyrs' heads, and sustained in the intervening space by naked boys standing on pilasters. (See Plates LXIX. LXXI., Lower View.)

From these festoons depend bunches of grapes. Above these ornaments are two Gorgons' heads in relief, between which on sarcophagus A is the bust of a draped male figure, doubtless a portrait of the person interred in the sarcophagus. (See Plate LXXI.)

At the sides of the sarcophagi the festoons and bunches of grapes are continued; the backs are left plain.

They are further ornamented with a cornice and a base, the mouldings of which have been very happily adapted from the Ionic order.

The bases are in a much better condition than the rest of the sarcophagi, being made of separate pieces of marble.

The third sarcophagus, C, is much plainer than the others. (See Plate LXX.)

These sepulchral monuments are unquestionably of the Roman period. I should consider them to have been erected at the same date as the statue. The execution of the ornaments is coarse, and the design rather remarkable for a lavish display of decoration than for refinement of taste. But the general effect of the ornament was very rich, and these sumptuous examples of Roman art would have been well worthy of a place in the national collection, had they been in finer condition. The sides had been split in many places by the expansive force of the roots of the brushwood, and the marble generally was in so unsound a state that the removal of the sarcophagi could only have been accomplished by dividing them into many fragments, and packing all these separately, to be rejoined and repaired on their arrival at the British Museum.

As I did not feel sure that the merit of these sculptures would have repaid the cost and trouble which their restoration would involve, I left the sarcophagi *in situ* after having removed the statue.

This tomb having been long since rifled, the sarcophagi were found quite empty, and only fragments of their massive lids remained. A few pieces of very coarse unglazed red pottery and of Roman glass were met with in the rubbish of the tomb. I found one small fragment of painted ware with red ornaments on a black ground. This was very coarse, and the varnish much corroded, as in the latest specimens of Greek ceramography.

In the earth near the base of the statue I discovered several fragments of Greek inscriptions on thin slabs; and in the alcove behind the sarcophagus, A, some larger and thicker pieces.

All these appear to be copies of decrees.

The three fragments (Plate XCIII., Nos. 45, 49, 50) all relate to the same subject, and probably belong to the same inscription. All three make mention of a decree or decrees made by the Senate and people of Cnidus in honour of a certain Lykæthios, the son of Aristokleides.

The substance of these decrees, so far as the inscriptions in their present fragmentary state can be interpreted, is as follows:—

A solemn proclamation, ἀναγόρευσις, was to be made at the Dionysiac festival, that the Senate and people of Cnidus honoured with a crown the virtue and public services of Lykæthios. A commissioner was to be appointed, who was to receive from the president of the Senate, ἀφεστήρ, a sum of money for superintending the erection of a statue in honour of Lykæthios. This statue was to be set up with as little delay as possible. The decree was ratified by open vote, χειροτονία, both in the Senate and the Assembly of the people, and carried in both bodies unanimously. The inscription has recorded the number of votes given on this occasion, but the word representing this number has unfortunately been broken away from the edge of the stone. The person charged with the erection of the statue was Nikephoros, the son of Sophron.[a]

[a] There is no proof that the statue which I found in the tomb

The other fragments (Plate XCIII., Nos. 44, 46, 47, 48) appear to form part of honorary decrees of like import; but too small a portion of these inscriptions has been preserved to afford a detailed explanation of their purport. The name of Theopompos, the son of Artemidoros, occurs in No. 47.[b]

The age of these decrees, so far as I can judge from the form of the letters, corresponds with that which I have assigned to the statue. The slabs of marble on which they are inscribed vary in thickness from $\frac{1}{2}''$ to $2''$. They have evidently been fixed against the walls of the tomb, which, in the alcoves, has a wainscoting of marble veneers.

Above this wainscoting the large alcove has been lined with stucco, ornamented with vertical crimson stripes, and, perhaps, other patterns.

The walls were probably lined with veneers of coloured marbles, of which a number of pieces were found in the rubble, some of them cut into triangles and other geometrical forms.

The sarcophagi rested on a step elevated above the floor of the chamber. This step and the floors of the alcoves were veneered with marble.

is the one voted in this decree. It might rather be expected that the statue voted in honour of Lykæthios would have been one of himself.

[b] See *ante*, p. 468. The occurrence of this name leads me to doubt whether the tomb can be considered as erected only to the memory of Lykæthios, as I had at first supposed. Hence, in the titles of Plates LXX. LXXI., I have called these remains "Tomb in Peninsula," instead of "Tomb of Lykæthios," the title used Plate LXIX.

The remainder of the chamber had a floor made of cement, composed of pounded brick. The vestibule was paved with coarse tessellæ. Between the sarcophagus A and the great alcove was a grave, and between the end of this sarcophagus and the side wall, another. Between the sarcophagus C and the side wall was a third grave (see the Plan). These graves were made of thick Roman tiles strongly cemented together. They have evidently been inserted in the marble pavement at a period subsequent to the construction of the tomb, and form no part of the original design.

In the grave at the back of the sarcophagus A were found a number of human skulls and bones, which must have been thrown into it when the sarcophagi and the other graves were plundered. The skulls appear to be those of young persons: the teeth in fine condition.

In the earth which had accumulated over this grave, I found part of a small terminal figure, coarsely executed in marble.

Having completely cleared out the interior of this tomb, I dug all round it externally as low as the foundations of the walls, but without finding anything to encourage me to explore this site further. It is probable from the appearance of the ground, that this part of the Peninsula was used as a cemetery, but I failed to discover any other tombs.

Immediately to the north-west of the Acropolis is a conical hill, rather higher than the Acropolis, and separated from it by a deep ravine

running east and west. The summit of this hill is a ridge about 100 paces long, on which is a rough wall of loose stones, which does not appear Hellenic. A small pillar of stones placed on the east end of the ridge was probably set up by the officers employed in the Admiralty Survey of this coast. Along the base of this hill facing the south-east, are foundations of Hellenic tombs built with squared stones. Among these is the ruin of a circular tower 9′ 8″ in diameter, set on a square basement. On one side are four courses standing, making up together a height of 8′. The masonry is good with fine joints. This has probably been a tomb. Near these tombs along the edge of the valley is a piece of road about 20′ broad, raised as a terrace with a loose stone wall on each side, the masonry of which does not appear Hellenic. This road crosses a singular chasm in the rock, and then keeps to the north for a few yards further, after which we lost trace of it.[c]

To the south it probably went along the valley opposite to the Acropolis Hill, entering the city at the north-west angle.

The length of the chasm crossed by this road is 53′. It runs north north-west by south south-east, narrowing gradually to the south. Its sides are formed by the natural rock lined with a coarse stucco made of tile. It is entered on the south by a narrow passage, 21′ long, which was crossed by

[c] The position of the tombs and ancient road is marked in the Map, Plate XLIX., which is taken from the Admiralty chart.

the ancient road already noticed. At the southern extremity of the passage, the rock on each side is cut in steps to receive foundations, probably of a bridge for the road. At the distance of 19′ from the mouth of the chasm, it is crossed by a wall 2′ wide. At its northern extremity the chasm is closed by another wall 13′ wide. Both these walls are of rubble masonry, without mortar; the stones are small and carelessly fitted. The present depth of this chasm in the deepest part is 33′, but it appears to have been partially filled up with fragments of rock fallen from above.

The stucco on the sides runs as low as the bottom of the chasm. From the character of the masonry I should infer that the walls were of the Byzantine period; but it is difficult to imagine for what purpose the chasm was used, unless it was an early Christian place of sepulture.

On the opposite side of the valley, and east by north of the high conical hill, is an eminence, on the top of which is a double circle of rough stone walls. The diameter of the inner circle is about 60′; of the outer about 102′. In the centre of the inner circle are rectangular foundations built of the same rough stone.

Below this, as we descended the hill, we found remains of an outer circular wall of similar masonry, which inclosed the whole, and the diameter of which was about 218′. These walls are so roughly put together that they may have been an old sheepfold, *mandra*.

An hour from Cnidus on the shore opposite

Budrúm is Barkas, the road to which was due east through the valley at the back of the Acropolis. Here are Byzantine ruins and the outline of an ancient harbour and sea-wall now filled up. This harbour lies along the shore, and is about 150 yards long. The sea-wall crops up above the shingle. In the Byzantine ruins are squared blocks of marble and limestone, and west of these remains is a square Greek tomb of isodomous masonry about 16′ each way. About one hour and a half beyond Barkas is Killik. Here are also Byzantine ruins inhabited at present by Greek shepherds. On the left of the road I observed on an eminence a wall of squared stones, apparently a tomb. From Killik to Yasiköi the road turns from north to south. The country from Cnidus to Killik is singularly barren, surrounded by high mountains and full of ravines, with much brushwood and but little cultivation. From Killik to Yasiköi the country opens out into a rich valley planted with the vallonea and almond-tree.

From Cnidus to Yasiköi, distant about two hours, the direct road follows very closely the line of the ancient Way which passes through the Eastern Cemetery. (See Plate XLIX.) From the point where this Way ceases to be visible on the surface of the ground, it may be traced by the remains of tombs on each side of the modern road, of which there is a succession till within half an hour of Yasiköi. These ruins all consist of square or circular basements, which have probably been surmounted by pyramidal or conical struc-

tures like the lion tomb. Half an hour from Yasiköi, on the right-hand side of the road, are the remains of a circular tomb, 72′ in diameter, of isodomous Hellenic masonry. In the centre of this tomb an aperture has been forcibly made, through which it has been opened and plundered.

This hole, which is large enough to admit a man's body, opens into a grave or passage, the sides and roof of which are composed of large ashlar stones. A few yards to the north of this tomb a wall of good Hellenic masonry forms one of the sides of a Turkish house. This wall has been part of another tomb, the basement of which measured 18′ from east to west and 10½′ from north to south.

In the road close by was a large limestone block, perhaps an architrave of the tomb. On it were the remains of an inscription, which, from the form of the letters, was probably of the time of Pericles. I distinguished the words—

Καλλιστράτου θυγατρός . . . κλευς γυναικός.

As we approached Yasiköi we skirted on our right a small stream, along the right bank of which was a long line of Hellenic wall beautifully fitted with polygonal masonry, and evidently intended to support the land from the undermining action of the stream. Beyond this stream on our right was an isolated steep hill, on the summit of which are the remains of a Genoese or Turkish castle,

called Assar Kalessi,[d] consisting of rough walls, built with mortar.

This hill commands a fine view. On the sea side may be seen Rhodes, Chalce, Telos, Nisyros. It is distant half an hour to the south of Yasiköi.

The first part of the route from Cnidus to this village passes through a barren and mountainous country. Near Yasiköi we came to a grove of vallonea oaks. The village consists of about twenty houses, with a population of about 100 souls.

From Yasiköi we proceeded to Chesmeköi, distant two hours from Cnidus. Between Yasiköi and this place the road passes through an olive-ground, succeeded by a wilder and more mountainous district where the pine begins to appear.

In the plain, three quarters of a mile east of Chesmeköi, we fell in with an ancient road running east and west along the length of the valley, which we identified as the road which passes through the eastern cemetery at Cnidus in the direction of this village. (See the Map, Plate XLIX.)

Following this piece of road, near Chesmeköi we came to the remains of an ancient bridge which has been formed by horizontal courses of stones laid so as gradually to approach each other, and forming a triangular opening instead of an arch.

One side only of the bridge remains.

The roadway leading to the bridge from either side has been supported by walls, the courses of which terminate abruptly against the mass of

[d] Marked "Mid. Age Fortress" in the Map, Plate XLIX.

masonry, which constitutes the bridge itself, and which apparently has been built against, not bonded into them. The masonry is isodomous, with blocks of a moderate size; the material is blue limestone brought from the neighbouring hills. The roadway over the bridge is 24′ wide. The road is continued at the same width from either end of the bridge through a cutting in the rock. This bridge is certainly Hellenic.[e]

About a mile to the south of this bridge is an Hellenic castle, marked in the Map, now called Koumya Kalessi. This fortress is on a rocky eminence, which on the south overlooks the sea towards Rhodes and Symi, and on the north commands the ancient road and bridge, and the plain beyond it. The walls are massive, with polygonal masonry. On the south side is a very perfect gateway, in the sides of which, at the height of about 5′, are two holes in the masonry to receive a bar. Inside the fortress are several buildings of the Byzantine period, constructed with rubble and concrete masonry: one of these is a chapel. Here is also a pear-shaped cistern. To the south of the fortress a fertile valley stretches down to the sea, planted with vallonea and almond-trees. On the east side of this valley, at the foot of the hills, is a broken marble sarcophagus, about 10′ long, with grotesque masks at the angles. The style is very late Roman. It appears to have been thrown down from a tomb above, of which part of the concrete basement

[e] For the description of two bridges supposed to be Hellenic see Mure's Tour in Greece, 1842, ii. p. 248.

remains. Continuing along the shore in an eastern direction, we came to the Byzantine ruins marked in the Map and Admiralty Chart.

On the road from Cnidus to Datscha, at the distance of four hours from the former, and four and a half from the latter place, is a ravine called Dum Galli.

In this ravine is an isolated mass of limestone rock weighing, probably, about 200 tons. A portion of the face of this rock, about 5′ square, is wrought nearly smooth; and on it in letters 9″ long is inscribed the word ΗΡΩΙΟΥ, above which a rude circle is incised. This inscription probably extended further to the left, where the rock is broken away. From the form of the Ω, the date of this inscription is, probably, not later than the time of Alexander the Great.

East of this point I did not explore the peninsula; but Lieutenant Smith, who paid several visits to Datscha, the residence of the Agạ of the district, has embodied the following observations in a Report of one of his tours:—

"About twenty miles from Cnidus, on the northern shore of the Dorian Peninsula, is a prominent point marked in the maps as Cape Shuyun, and west of this is an open bay. The part of the peninsula I traversed is that lying between this bay and the larger one on the south side, opposite the island of Symi. From the first-mentioned bay, which may be called the Bay of Karaköi, westward to Cape Krio, the mountains are high and precipitous. From the Bay of

Karaköi, however, as far east as Cape Emeji, the land is comparatively low, rising gradually from the shore on both sides to a range of low hills in the centre.

"Cape Shuyun itself is a bluff headland, and Cape Emeji is formed by a remarkably fine mountain, rising abruptly from the sea on the north and south, and from the low land to the east between it and Cape Shuyun. From Cape Emeji eastward to the Dorian Isthmus the mountains, though not so high, are similar in character to those between the Bay of Karaköi and Cape Krio. On the low hills between the Bay of Karaköi and the Gulf of Symi are several villages, of which the principal are Ellaköi, Datscha, Baturköi, and Karaköi. The first three are on the southern side of the hills, and Karaköi is on the northern. The valleys on both sides, between the hills and the shore, are very fertile and well cultivated, producing large crops of figs, olives, and vallonea. There is a very good harbour for caiques on the western side of the large bay on the south, called Datscha Scala.

"The only ancient remains I saw were those of a wall on the sea-shore, two or three miles east of Datscha Scala. This wall has its foundation at the water's edge, and is still 12′ or 14′ high. It is built of large isodomous blocks without mortar. Near this, and also on the shore of the Gulf of Karaköi, are remains of much later date, probably Byzantine. The position of the sea-wall corresponds with that of Acanthus, as laid down in Kiepert's map."

CHAPTER XXIII.

EXPEDITION TO BRANCHIDÆ.

Visit to Branchidæ in the "Supply;" notice of Branchidæ in the "Ionian Antiquities;" statues in the Sacred Way; character of the site; description of the several figures; inscriptions; second visit to Branchidæ in 1858; removal of the statues; excavations on the Sacred Way; tombs; inscription by sons of Anaximander; probable date of the Branchidæ statues; their Egyptian character; early connection of Ionia with Egypt; tradition respecting Theodoros and Telekles.

In October 1857, the "Supply" having to proceed to Malta, I took advantage of that opportunity of visiting Geronta near Miletus, the site of the ancient Branchidæ, celebrated for its Temple and Oracle of Apollo Didymeus.

My principal object in this excursion was to obtain photographs and drawings of certain archaic statues still remaining at the side of the Sacred Way which anciently led up to the Temple.

I therefore took with me Corporal Spackman, R.E., and the photographic apparatus, and having been landed by the "Supply" in the island of Calymnos, which lies opposite to Geronta, I crossed over in a Greek vessel which was most kindly lent to me for this purpose by Mr. Antonio Maillé, a Greek merchant residing at Calymnos.

The Temple of Apollo at Branchidæ has been fully delineated and described in the first volume of the "Ionian Antiquities,"[a] but the statues which formed the principal object of my visit are noticed in that work in a very cursory manner. They are described as ranged in a line with ancient sarcophagi along both sides of the Sacred Way which led up to the Temple of Apollo from the north-west, and their several positions are marked in Sir William Gell's plan of the environs of the Temple.[b]

It is further stated in the "Ionian Antiquities," p. 48, that on the bases of these statues are inscriptions in very ancient characters; but no copies of such inscriptions are given, nor any delineation of the statues themselves, except in a small vignette, *ibid.* p. 29.

This engraving,[c] which gives a general view of the ancient remains in the Sacred Way, though not a true representation of the site, serves to show the peculiar character of the statues. They are executed in a style presenting so strong a resemblance to the Egyptian as to suggest the idea that they were the work of Greek artists who had been educated in Egypt.

The country traversed by the Sacred Way forms part of an uninclosed district round the Temple,

[a] Ionian Antiquities, Part i. c. 3, pp. 30—52.

[b] *Ibid.* pl. I.

[c] Republished by K. O. Mueller, Denkmaeler d. A. Kunst. i. taf. 9, fig. 33. A more accurate view of three of these statues is given in the notice of the Sacred Way by L. Ross, in Gerhard's Denkmaeler, Forschungen, &c. Berlin, 1849. No. 13, Taf. xiii. pp. 130-1.

and may be described as a rolling plain, which, on the north-west side, descends by easy slopes and ridges towards the sea.

On reference to the Plan (Plate LXXVI.) it will be seen that the Way, commencing at a short distance from the Temple of Apollo, may be traced for a length of about 580 yards in a north-west direction towards a small harbour, which must have been the ancient port of Branchidæ. Throughout this length the line of the Way has been bounded by basements, statues, and stone coffins, or *sori*, many of which objects still remain in position on the south-west side of the Way.

At the distance of rather more than 300 yards from the Temple, the line of the Way is marked by a ridge running to the north-west, and deepening as it advances.

The ground to the south of this ridge is, for some distance, a level platform or terrace. North of the ridge the ground sinks, forming a hollow.

This feature of the ground is shown in the Section (Plate LXXVI.), and the accompanying View, taken from the south-eastern end of the Way.

Along the ridge may be traced a continuous line of wall, the statues being placed at intervals in front of this wall, and buried in the soil. In some cases only the base of the neck was visible; in others the soil did not rise higher than the lap of the figure.

It was therefore necessary, before taking photographs, to remove the earth which had accumulated round each figure. As I had only two

Turkish workmen with me, and could obtain no assistance from the Greeks of the neighbouring village, this operation occupied some days.

The statues may be thus generally described. They are all seated in chairs. Their original height must have averaged rather more than five feet. They are all, with one exception, headless. The figures are all clad in a talaric *chiton*, over which is a *peplos*, the arrangement of which differs in each figure.

They may be severally thus described[d]:—

No. 1 (Plate LXXIV., figure on the right).—This figure differs from the rest in the arrangement of the drapery. The *peplos*, as will be seen, passes diagonally across the legs and knees, and winds round the thighs in a horizontal fold across the lap.

The folds of the *chiton* are strongly marked on the body. The sleeves terminate at the elbow, but below this point an outer sleeve hangs down at the back of the arm. The left hand is preserved.

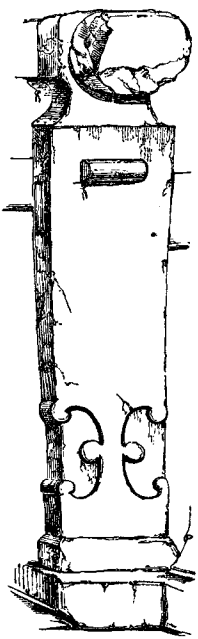
No. 2 (Plate LXXV., furthest figure on the right).—This figure is in good condition, and has the left hand better preserved than the rest. The *peplos* is wound diagonally across the body; the ends fall vertically over the left shoulder; one end reaches halfway down the calf.

No. 3 (Plate LXXV., second figure on the left).—This figure is in fair condition; the left hand is preserved. The folds of the *chiton* are very distinct

[d] The numbers attached to the several descriptions correspond with those by which the positions of the statues are marked in the Plan.

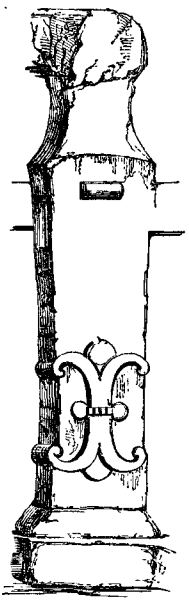
on the breast and right arm, and converge to a point on the right shoulder where the *chiton* has been fastened.

The front of the chair is ornamented with a kind of pilaster similar to those represented in early vases. This appears to have been surmounted by a projecting capital, now broken away. (See the cut, No. 1.) On the left side of the chair a portion of the lower panel has been left rough, as if unfinished. This side and the back of the chair are cracked, and have been anciently mended with lead.



No. 2.

No. 4.—This figure has the shoulders and breast broken away; the left hand rests on the knee. The *chiton* is wrought in narrow vertical folds on the right side. The sleeves have oblique folds, as if hanging loose. Down the outside of the sleeves runs a vertical seam, ornamented with the Mæander pattern. At the back of the chair is an inscription (Νίκη Γλαύκου), cut on the top rail.[e] The front of the chair is ornamented similarly to that of the last figure. (See the cut, No. 2.)



No. 1.

[e] Plate XCVII., No. 73.

No. 5 (Plate LXXIV.).—In this figure the *peplos* passes under the right arm. A narrow fold falls from over the left shoulder on to the lap. The *peplos* is carried round the legs as far as the bottom of the calf. The *chiton* fits close to the body, reaching to the base of the neck. Down the outside of the sleeves is a broad Mæander stripe, which makes a return at the hem.[f] Below this appears the edge of the sleeves of some under-garment.

Part of the left hand remains. This figure is superior to most of the others in execution. The anatomy, particularly about the breast and shoulders, is more correctly rendered.

On the chair is an inscription (Plate XCVII., No. 72), which is graven on two adjacent sides of the chair in two lines, of which one appears on the front; the other is on the return face, or left-hand side of the chair. The lines are written *boustrophedon*, that is to say, alternately from right to left and from left to right.

We learn from this inscription that the statue is the portrait of Chares, the son of Klesis, the ruler of Teichioessa, and that it is a dedication to Apollo. Teichioessa, or Teichiousa, as we know from Thucydides, viii. 26, 28, was a fortress near Miletus.

The name "Chares, son of Klesis," does not, as far as I know, occur in any ancient historian. He was probably one of the τύραννοι, who ruled many of the Greek cities on the western coast of Asia Minor in the sixth and fifth centuries B.C., and of whom Herodotus mentions several.

[f] This Mæander, of which there are but faint traces, and which has probably been coloured, is not shown in the engraving.

No. 6.—The right hand of this figure is nearly perfect, and part of the left hand remains. Both hands rest on the knees. The *peplos* is wound round the body, passing under the right arm. On the left rail of the chair is an inscription containing part of the name of an artist in archaic characters. (Plate XCVII., No. 71.) This figure is treated in a very monotonous and conventional manner.

No. 7.—This figure wears a talaric *chiton;* the *peplos* falls over the knees to the bottom of the calf. The shoulders and chest are broken away.

No. 8.—This is a female figure, and on a smaller scale than the rest. The *chiton* has sleeves reaching below the elbow, and looped down the arm. Over it is a *diploidion* reaching nearly to the knees. This figure is much decayed. The left shoulder and arm are broken away. At the back of the chair is an inscription consisting of at least five lines. The writing is very irregular, and nearly effaced, and appears to have been added to the marble at a period long subsequent to that of the statue itself.

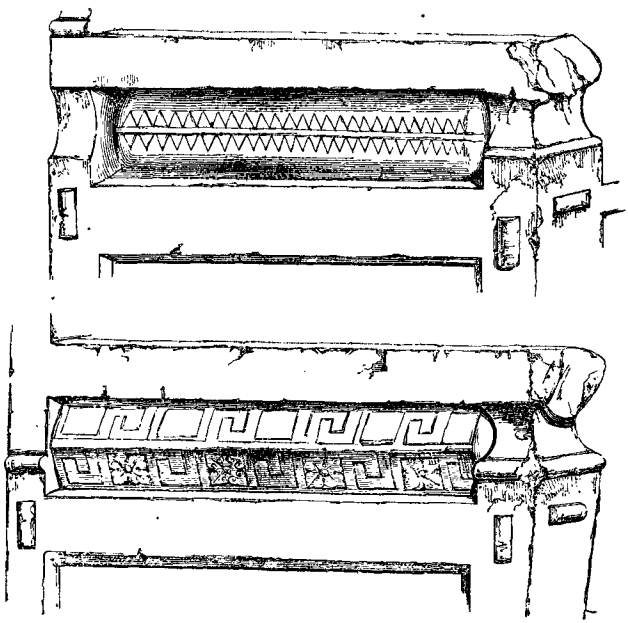
All these figures are placed in a line running from south-east to north-west. At the back of two or three in the centre of the row is a foundation wall of concrete and rubble, apparently of Byzantine construction, and running parallel with the row of figures.

At the side of No. 5 was found a square base, a plan of which, marked H, with a section of its

moulding, is given Plate LXXVI. This may be the base of the statue by the side of which it is placed.

All the chairs have had brackets, projecting about three inches in front, so as to form capitals to the pilaster. These have been broken away, except in the case of No. 1, where a single bracket has been preserved.

In several of the statues the upper panel at the side of the chair is made convex, so as to represent the cushion on which the figure is seated. The sides of these cushions are ornamented with the Mæander and zigzag patterns, which were probably painted. These are represented



in the accompanying cuts. In the rest, this panel

is flat, so that the chair appears solid, without a detached arm.

To the north-east of the row of figures already described, I discovered two more lying half-concealed in the soil. Of these, one was a female figure, No. 9 (Plate LXXV., last figure on the left), wearing a talaric *chiton* and a *diploidion*. She is seated in a chair, one hand resting on each knee. Her head is broken away at the neck; the hair falls in long tresses. The breasts are well formed and youthful. The *chiton* has sleeves falling below the elbow at the back of the arm. The chair has been roughly tooled at the side; in front there is no rail. The feet are broken away.

No. 10 (Plate LXXV.).—This was discovered at the distance of fifteen paces to the north-east of the ridge. The head was preserved, but the features destroyed. The hair falls in long tresses down the neck. The dress is a talaric *chiton* with sleeves, and a *peplos* differing in the arrangement of the folds from that of the others. It crossed the left shoulder, being brought over the knees, and thence to the back in curved lines. The general composition is ungraceful, and the proportions of the figure heavy and coarse. The ear is well formed, and finished with some care. The feet are wanting; they have been sculptured on a separate piece of marble.

At the distance of 118 paces to the north-west of the figure No. 8, are a colossal lion, No. 11, and a sphinx, No. 12.

The sphinx I found above ground, greatly muti-

lated; it is female; the head is wanting, and the surface generally in bad condition.

The lion had been nearly buried in the soil. The head is wanting. On the hind quarter is an oblong mark, apparently, a monogram composed of several letters, but which I was unable to decipher.

Along the back of the lion runs an inscription in five lines (Plate XCVII., No. 66), the greater part of which has been read, though not without difficulty. The inscription contains a dedication of certain statues, ἀγάλματα, as a tenth to Apollo by several persons, of whom the names are not very legible.

This inscription is written in the *boustrophedon* manner. I shall subsequently show that it is anterior in date to the Persian war, and probably belongs to a still earlier period.

These are all the statues which I could discover on the site of the Sacred Way. It would appear, however, that at the time of Sir William Gell's visit one more existed, which has been since buried in the soil or destroyed.

This figure is represented on the left-hand side of the vignette cited *ante*, p. 528. In this engraving the upper part of the statue is broken away; on the side of the chair is a dedication of certain statues to Apollo by Hermesianax.[g]

On removing the earth from the statues for the purpose of taking photographs of them, I found

[g] Originally published by Leake, Asia Minor, p. 239. See also Boeckh, C. I. No. 39.

that it was impossible to protect these interesting monuments from wanton injury. Some of the Greek inhabitants of Geronta came in the night during my stay, and scored the back of the lion with their knives in such a manner as greatly to increase the difficulty of reading the inscription.

On my return to Budrum in November, 1857, I stated in a report to the Earl of Clarendon, that the statues on the Sacred Way, from their remote antiquity and the historical associations connected with the site where they were found, would form a most interesting addition to the sculpture gallery in the British Museum, while, on the other hand, in their present position, they were exposed to further mutilation, and, most probably, to ultimate destruction.

Her Majesty's Government did not fail to recognize the importance of these monuments as a national acquisition; and a firman having been obtained from the Porte, through the intervention of His Excellency Sir Henry Bulwer, by which I was authorized to remove the statues, I proceeded to Geronta in the "Supply" in the month of August, 1858. I took with me Corporal Jenkins, R.E., and sixty Turkish labourers from Cnidus, and a good supply of tools and appliances of all kinds.

On arriving at Geronta, I lost no time in transporting to the shore, and preparing for embarkation, the ten statues already described, with the lion and the sphinx. The distance from the Sacred Way to the place of embarkation, a small harbour called Kara Köi, was about three

miles; but, as the road down to the coast was an easy incline, and we were provided with excellent four-wheeled trucks, the twelve statues were conveyed to Kara Köi in as many days.

After accomplishing this principal object of our expedition, I made some partial excavations along the course of the Sacred Way, of which the results were as follows.

It has been already stated that behind the row of statues a continuous line of wall may be traced, marking the edge of the ridge, which runs to the north-west along the side of the Way.

Commencing from the south-eastern extremity of the Way, I laid bare this wall for a considerable length. Its width in this part was 3′ 9″; its masonry was regular, but did not seem to be Hellenic.

After tracing the wall for 73′ to the north-west, I found its line interrupted by a concrete foundation[h] of an oblong form, 8′ 6″ from north-east to south-west, and 7′ 4″ from south-east to north-west. Towards the north-east this foundation had been faced with a large slab, of a kind of limestone. On turning over this slab, I found on one face a most interesting inscription in archaic Greek characters, containing a dedication by the sons of Anaximander of some work of art executed by an artist called Terpsikles (Pl. XCVII. No. 67).

This slab was in length about 7′, being broken at one end; its width was 2′ 8″. The mortar of the concrete was of an extreme hardness; we broke it up to the depth of 2′ 6″, without finding

[h] Marked A in the Plan.

anything below. There can hardly be a doubt that it was Byzantine. The inscribed stone was evidently taken from some earlier structure, the face of the inscription having been bedded in the concrete.

Immediately to the north-west of this basement was a square foundation, 7′ 5″ each way, built of marble blocks, evidently taken from some earlier Greek edifice. The masonry of this basement seemed also to be Byzantine. Its position is marked B in the Plan.

Continuing to advance from the foundations, A B, to the north-west, I left a space of 53′ of ridge unexplored. Thence the excavations were resumed, and the wall was exposed for a length of 85′, at which distance occurred a break of 5′ for the insertion of one of the seated figures. After this interruption the wall continued for 34′ to the north-west, where another gap of 5′ occurred, for the insertion of a statue. Beyond this, to the north-west, another line of wall took the place of the previous one for a length of 16′. The masonry of this was very massive, and appeared to be Hellenic. It may have been the side of a very large basement. One stone in this wall was 11′ 9″ long, 3′ wide, and 1′ thick; another was 10′ long, 2′ 8″ wide, and 11½″ thick.

After this, the old wall ran on for 13′ further to the north-west. In this part it was 2′ 9″ thick, and 1′ 8″ high. Beyond this point, distant about 300′ from the place where we commenced on the south-east, I met with no further trace of the wall.

Seventy-four feet to the south-west of basements

A, B, and a little to the south of the line of wall, was an oblong base, C, which appeared to be Hellenic. It was composed externally of four slabs, fitted together like a box; the interior was filled up with solid masonry. The slabs forming the sides were housed into the end slabs.

The exterior dimensions of this basement, from north-west to south-east, were 7′ 1½″ by 4′ 1″ from north-east to south-west. The thickness of the slabs was 1′ 3″. They stood on a moulded plinth, raised by three steps above the foundation course. (See the Profile of Basement C, Plate LXXVI.) The entire height of the base, inclusive of the steps, was 6′. The faces of the slabs externally were well chiselled, except at the back which was left rough. Two small fragments of a small draped figure in terra-cotta of the best period of Greek art were found at the side of this tomb.

While tracing the line of wall along this ridge, I explored the ground immediately to the north-east of it, which, as I have previously stated, is on a lower level than the ground at the back of the wall. At the distance of 88′ to the north-west of basements A, B, and 14′ to the north-west of basement C, we found the southern kerbstones of the Way still in position. They consisted of a single course of rough blocks well jointed together, with headers at intervals.

These blocks were large. One of them measured 4′ 4″, by 14″ width, by 1′ thickness. They were laid on the native rock. A depth of 3′ 6″ of earth had accumulated over them.

We traced this line of kerbstones for 133′ to the north-west. At its south-eastern extremity, the interval between the kerb and the wall was 3′ 4″; from this point onwards the distance of the kerb diminished to 1′ 1″ inch. The ground on the other side of the kerbstones was dug in many places with a view of ascertaining the width of the roadway. No other part, however, of the original pavement remained in position. It was probably composed of polygonal blocks, adjusted to one another with nicety, as in the masonry called Cyclopean.

At Tusculum, and other places in the neighbourhood of Rome may be seen good examples of such polygonal pavement. The native rock over which the Sacred Way is laid has been levelled to form its bed.

From the point where our excavation of the wall terminates, the ridge continued to run on to the north-west. Thirty-three yards beyond this point we laid bare a basement, D. This was placed north-west and south-east. Its dimensions were as follows: Exterior length from south-east to north-west, 11′ 10″; from south-west to north-east, 11′. Interior dimensions, south-east to north-west, 7′ 6″; south-west to north-east, 6′ 2″. Within this inclosure were found two skulls, and bones of the arm and leg. In the centre was an oblong slab, pierced with a round hole, and laid on the earth. (See the Plan, Plate LXXVI.)

This basement, in form and dimensions, and in the moulding with which it was ornamented, is very similar to the one at the side of the figure of Chares.

From this point onwards to the north-west the line of the Way could be traced by the seated figures placed at intervals, and by two plain *sori*. Beyond the furthest of the seated figures, the Way is marked by a depression in a natural ridge.

This hollow appears to be the result of artificial cutting. The north-east side of the roadway is bounded by a raised causeway, composed of a single course of large slabs of freestone, 6″ thick, and with an average width of 3′ 9″. These slabs are laid flush with the present surface of the field.

The causeway continues along the side of the roadway for about 70′; the interval between the causeway and the row of figures opposite to it, is about 25′. The two figures (Nos. 9 and 10 of the Plan) were found about the same distance from the south-western margin of the Way, and a little to the north-west of the causeway. The general width of the roadway was, therefore, probably about 20′, and the statues probably formed an avenue leading up to the Temple.

To the north-west of the cutting through the ridge, the soil deepens over the native rock. Though the road itself does not appear as a distinct feature in the ground, its onward course may be traced by large foundations at intervals.

At the distance of 140 yards from basement D was a fragment of wall E, the stones of which were squared and dressed, but the masonry was irregular, and did not appear Hellenic.

The direction of this wall was nearly south and north. Its length was 6′. It was composed of two

courses, each 1′ 2″ high. These courses rested on a foundation of concrete. At the distance of 10′ to the south-east of this was a fragment of basement of Hellenic masonry, F, which measured 24′ in length, by a width of 11′ 6″. The largest stone in position in this basement was 4′ long, 4′ 6″ wide, and 9″ thick.

Adjoining this, on the south-east, were the remains of a stone *soros*, very much broken, measuring in length 8′ 9″, in width 4′. The lid was lying close to it, presenting the usual triangular section. Its length was 9′ 6″, its width 4′, its thickness 1′ 5″. In a line with this lid, 1′ 10″ to the east of it, was a foundation running to the south-east, with a return at right angles to the south-west. The length of this wall was 4′ 3″, its thickness 1′ 1″, its width 2′.

Twenty-two feet to the north-west of the wall, E, was the spot where the lion and sphinx were found. It is probable that the Way passed immediately over this spot, and to the north of basements E, F, making a slight bend here to the south. Pursuing its traces westward, at about 80 yards onwards I found the line of the Way marked by a large oblong basement, G. (See the Plan of this, Plate LXXVI.) Its height is 2′ 6″. It is built of massive blocks, one of the largest of which measures 10′ by 3′ 2″, by 18″ thickness.

All round the basement are two courses, including the foundation course, which is laid on earth and small stones. On the south side a third course still remains in position. The stones of this upper course are 2′ 3″ thick.

The dimensions of the basement are 19′ 3″ by 14′ 9″. Beyond this area the foundation course extends so as to form an external margin about 2′ wide on every side, except the south, where it has been displaced.

The width of the courses was 3′ 4″. They inclosed an oblong area without pavement. In the centre of this area was a slab, 4′ 3″ by 3′ 5″, by 8″ thickness, placed on the earth on a level only a few inches lower than that of the walls of the enclosure, and set in a direction parallel with them. In the centre of the stone was a circular hole, 14″ in diameter. A similar stone was found in the centre of basement D, as I have already described.

The masonry in this basement is not good, but from the great size of the blocks it may be inferred that they are ancient. Perhaps they originally belonged to some early tomb, and have been reconstructed after being thrown down. On the second course is a moulding, of which a section is given Plate LXXVI., and which does not appear to have been finished. Within the enclosure the ground was dug to a depth of 2′ below the foundations, but no remains were found. On the north side of the basement, at the distance of 6′, was a line of rough pavement which may be the edge of the Way, but the stones were not massive or well set, as in the line of kerb to the south-east previously described.

Basement G was the furthest point to the north-west to which our excavations were continued. Within a few yards to the north-west

of G was another smaller basement, which we did not explore. At the distance of about 100 yards to the north-west the stratum of rock under the soil terminates abruptly, forming a step or brow, through which the Way appears as a cutting shown in Gell's map. Below this crest to the north-west the ground slopes for some distance. After passing through the cutting, some plain *sori*, of the Roman period, and several basements similar in plan to G, mark the south-western side of the Way for a short distance.

Beyond these tombs to the north-west no trace of the Way appears in Gell's map, nor could I discover any, after repeated examination of the ground. I see, however, no reason for doubting that it was continued to the small harbour which was, probably, the Portus Panormus, by which name it is marked in the Admiralty Chart.

It will be seen by the foregoing account that our excavations were restricted to tracing the line of the Way itself, and to the exploring of some of the foundations which bounded it on the south-west.

I have already stated that on this side the ground in the part of the Way nearest the Temple appears like a platform or terrace.

The surface of this level is hard and compact, as if there were foundations underneath, and it is probable that further excavation in this direction would disclose other basements, placed, like the Hellenic foundation, C, at a little distance from the margin of the Way. Had time permitted, I should have made several sections through this platform.

On the opposite side of the Way, that is, to the north-east of it, there was no appearance of remains, nor did any ridge or other feature in the ground mark the margin of the road, except in that portion of it bounded by the causeway already mentioned.

In Gell's map, however, several statues are marked in position on this side, and it has been already stated that two (Nos. 9 and 10 of the Plan) were discovered here by me, lying just under the surface of the soil. It is, therefore, possible that a complete excavation of the ground to the north-east of the Way would disclose more remains.

A few Greek and Roman copper coins, and lamps of the Roman period, were discovered in the course of these excavations; but no small antiquities of any interest, except the two fragments of a terra-cotta figure already described, and a small intaglio impressed on glass, representing a figure on horse-back. This design much resembled the well-known type of the silver coins of Tarentum. The horse appeared to be modelled in the same school of art.

Glass intaglios of this kind, generally called Pastes, have been found in great abundance in Italy; but I have never before met with one in the Levant.

After this partial excavation of the Sacred Way, the unhealthiness of the season, and several other circumstances, made it necessary for me to return to Cnidus. I could have wished to have explored more completely this interesting locality,

where other archaic statues and inscriptions would probably be found intermixed with Byzantine foundations, if the whole site were dug over. Such an undertaking would be well worthy of the attention of some future archæological expedition. In the course of my stay at Geronta, I obtained several interesting inscriptions of a later period, one of which (Plate XCV. No. 60) makes mention of an ivory door of great value, brought from Alexandria to Branchidæ in the time of Ptolemy the Eighth. These inscriptions will be noticed in the Appendix.

It remains that I should offer some remarks on the probable date of the statues which I found on the Sacred Way, and on their character as works of art.

With reference to the age of these sculptures, we may begin by assuming that they are certainly not more recent than the close of the Persian war. This is to be inferred from all that we know in regard to the destruction of the Temple of Apollo by the Persians. This sacrilege is attributed by Herodotus[i] to Darius Hystaspes; Strabo, on the other hand,[j] states that Xerxes burnt and plundered the Temple, and that he transported to Susiana the Sacred *Gens* which formed the priesthood of the Temple, and which claimed descent from Branchus. According to Pausanias,[k] Xerxes also transported to Ecbatana the colossal bronze statue of Apollo by Kanachos, which was long

[i] vi. 19. [j] xiii. p. 634. [k] viii. 46, 2; compare i. 16, 3.

subsequently restored to Branchidæ by Seleucus Nicator.

It is difficult in this case to reconcile the statement of Herodotus with those of Strabo, and we must, therefore, either prefer the testimony of the earlier historian, inasmuch as he speaks of an event which occurred within the memory of his own generation, and in the immediate neighbourhood of his native place, or we must suppose that the destruction of the Temple by Darius was only partial, and that the dedication of the work of Kanachos took place in the interval between this first desecration and the final plunder and burning of the Temple, which Strabo attributes to Xerxes.[1]

In either case it seems historically certain that both the statue of the god and the Sacerdotal *Gens* were transported to Susiana before the close of the Persian war.

We can hardly, therefore, suppose that, after the oracular shrine had been thus dismantled and deserted by its ministers, new statues would have been dedicated to the god until the rebuilding of the Temple; but this did not take place till more than a century later.

From the evidence of the inscriptions which I discovered on the Sacred Way (see Plate XCVII. Nos. 66, 67, 68, 70, 71, 72), it may be inferred that the date of the statues found with them ranges

[1] See, on this question, Brunn, Geschichte d. Griech. Kuenstler, i. p. 76, who thinks that the work of Kanachos was dedicated in the interval between the burning of the temple by Darius and its plundering by Xerxes.

from B.C. 580 to B.C. 520, as I hope to show more fully in the Appendix.

The peculiar style of the sculptures themselves confirms this date. It can hardly be disputed that, both in their arrangement as an avenue and in their general proportions, these statues have a very Egyptian character.[m] This resemblance is seen not only in the great breadth of the shoulders, but also in the modelling of the limbs, in which the forms of the bones and muscles are indicated with far greater refinement and judgment than at first sight seems to be the case; the main points of the anatomy being indicated, however slightly, without that accumulation and exaggeration of details so general in Assyrian and early Greek art.[n]

This subdued treatment of the anatomy contributes to the general breadth and repose for which these figures are so remarkable, and suggests the idea that they were executed by artists who had studied in Egypt.[o]

There is nothing *à priori* improbable in such a

[m] See the notice of these figures by Ross, already referred to, *ante*, p. 528, who remarks that they cannot be of a later period than Olymp. 80, and that their date is probably about Olymp. 70, or about B.C. 500.

[n] There are, in the Egyptian collection of the British Museum, two small statues, Nos. 35 and 461, of which No. 35 is considered by Mr. Birch to be of the fourth dynasty. On comparing these with the Branchidæ statues, a marked similarity of style may be traced, not merely in the position of the hands, but also in the attempt made by the sculptor to indicate in the muscles of the forearm the action required to place the hand in such a position.

[o] From the extreme flatness of treatment in the drapery there can hardly be a doubt that all these statues were coloured.

supposition. We know that a direct connection between Ionia and Egypt had been established in the reign of Psammetichus I., who maintained a large force of Ionian and Carian mercenaries.[p]

The importance of the trade between Egypt and the Greek colonies on the west coast of Asia Minor led to the establishment of an Hellenic factory at Naukratis, in the reign of Amasis:[q] the costly dedications made to Hellenic deities by Neco at Branchidæ, and by Amasis at Lindus,[r] are further evidence of the friendly relations which those monarchs maintained with the Asiatic Greeks.

The influence of Egyptian art, which is so manifest in the Branchidæ statues, is still more clearly demonstrated through the discoveries recently made by Messrs. Salzmann and Biliotti, at Camirus in Rhodes, where, in several instances, the same tomb contained works of unquestionable Egyptian fabric and objects imitated from Egyptian prototypes by early Greek artists.[s]

The evidence of these extant monuments is an

[p] See *ante*, p. 15. [q] See *ante*, p. 13. [r] Herod. ii. 159, 182.

[s] Compare the objects found in the grotto of Polledrara near Vulci, engraved in Micali, Monum. Ined. Firenze, 1844. Tavv. iv.—viii. and now in the British Museum. The small bronze figure, now in the Pourtales collection at Paris, and formerly in the Museum Nanianum at Venice, engraved, Mueller, Denkmaeler d. a. Kunst, I. Taf. ix. fig. 32, which bears the inscription Πολυκράτης ἀνέθηκε, may also be considered as somewhat Egyptian in character, or, to use the expression of Diodorus, i. 98,—παρεμφερὲς τοῖς Αἰγυπτίοις. The genuineness of this work has been doubted by Clarac, but admitted by Panofka and others. There is a curious description in Cedrenus (Histor. Comp.

interesting corroboration of the well-known story told by Diodorus,[t] that the Samian artist Theodoros made one half of a statue in his workshop at Samos, while his brother, Telekles, made the other half at Ephesus; and that the same canon of proportions was observed so exactly by the two brothers working independently, that the two halves of the statue were subsequently found to tally exactly.

This canon, according to Diodorus, they obtained from Egypt. Though it has been somewhat the fashion among recent writers on Greek art to regard this statement as mere legend, I see no reason for doubting that it embodies the general fact that certain Greek sculptors of Asia Minor studied the principles of their art in Egypt as early as the seventh, or perhaps, the eighth century B.C.

In asserting that the Branchidæ statues were executed more or less under Egyptian influence, I would note at the same time certain peculiarities in the costume and treatment which show that these sculptures were the work of Hellenic artists.

p. 322, B), of a statue of Athene made of emerald, four cubits high, the work of Dipœnus and Scyllis, which Sesostris, king of Egypt, gave to Kleobulus, tyrant of Lindus. (See Brunn, Geschichte d. Gr. Kunst, i. p. 45, who thinks that this story may refer to some real work by these artists.) We know from Herodotus that Amasis dedicated two statues at Lindus, and M. Salzmann has recently found in tombs near that place a statuette representing an Egyptian deity, and other objects similar to those discovered at Camirus; the tradition preserved by Cedrenus may, therefore, be regarded as an additional proof of the connection of the early Greek artists with Egypt.

[t] Diodor. i. 98; cf. Athenagoras, Leg. pro Christ. p. 61. See Brunn, Geschichte d. Griech. Kuenstler, i. p. 36.

Such are the Mæander, lotos, and other ornaments on the chairs and the borders of the garments, the patterns of which may be at once identified as those which constantly occur on vases and other examples of archaic Greek art, and which doubtless were originally derived from Assyria.

Again, in the varied compositions of the draperies, and in the mode of representing hair, we recognize peculiarities of treatment characteristic generally of early Greek sculpture;[u] but these peculiarities are subordinate to the main effect. The predominant impression which these figures produce on the mind at the first sight, is their resemblance to Egyptian sculptures; and it is not till after contemplating them for some time, that this first impression loses its force, and that we are able to detect certain essential qualities, which prove them to be the work of Hellenic artists.

These remarks may be best understood by comparing the Branchidæ statues with a seated figure of Athene in white marble, preserved in the Acropolis at Athens.[v] This latter is strikingly archaic, but not at all Egyptian in character, and is evidently the work of a school very distinct from that of the sculptures at Branchidæ.

With regard to the question to what school

[u] The female figure described *ante*, p. 535, as No. 9, perhaps presents more of the characteristics of early Greek and less of Egyptian art than the rest, and may therefore be a later work.

[v] See the engraving and description of this statue by Mr. G. Scharf, Museum of Classical Antiquities, i. pp. 190-2.

Terpsikles and the other sculptors of the Branchidæ figures belonged, it would not, I think, be safe to assert anything positive. The proximity of Samos to the Sacred Way, taken in connection with the story in Diodorus already referred to, at first inclined me to believe that these sculptures were the product of the school of Theodoros and Telekles.

On the other hand, it is a curious coincidence that the earliest period to which these figures can be assigned by the evidence of inscriptions,—namely, about B.C. 580, coincides with the received date of Dipœnos and Scyllis, Cretan sculptors, who, according to Pliny, were the first artists of note who worked in marble.[w]

[w] Plin. N. H. xxxvi. 4.

CHAPTER XXIV.

TEMPLE OF HEKATE AT LAGINA.

Route from Eski Hissar to Lagina; site of temple of Hekate; architectural remains; sculptures of frieze; *Peribolus;* inscriptions; various ministers of the temple mentioned in them; Procession of the Key; Hekate Trivia; the priests; their term of office; their largesses to the people; festivals; district round the temple; civil magistrates and names of towns mentioned in the inscriptions.

DURING a tour in Caria made in the spring of the year 1856, I visited the site of the temple of Hekate at Lagina.

This place is situated about two hours north by west from Eski Hissar[a] (Stratonicæa). It still retains its ancient name, which is pronounced Laina.

[a] In Kiepert's Map, and that of Lebas, Lagina is placed to the north-east of Stratonicæa; and in the Map prefixed to this volume I have followed their authority. But the real position of Lagina is to the north-west of Stratonicæa, as has been noted by three travellers, Pococke, Ross, and Lieutenant Smith, all of whom made the journey from Eski Hissar to Lagina; and in his Memoir ueber die Construction der Karte von Kleinasien, Berlin, 1854, p. 77, Kiepert acknowledges that he has been misled by Arrowsmith's map. He remarks that the position neither of Stratonicæa nor of Mughla can be considered as fixed.

The site of Lagina is on elevated ground, and commands an extensive view to the north and south.

The temple of Hekate is described by Strabo as being a most celebrated one (ἐπιφανέστατον) in his time; and he states that it was in the territory of the neighbouring city of Stratonicæa.[b]

I had no difficulty in discovering the ruins, which, as will be seen by the Plan (Plate LXXVII.), lie on the surface of its *temenos*, round which the ancient *peribolus* may be still traced.[c]

On examining the ruins I found the remains of a temple of the Corinthian order, with a frieze in high relief, several slabs of which were lying among the ruins in good preservation. Intermixed with these remains were a number of inscriptions relating to the worship of Hekate, which I spent several days in copying.

In the month of July, 1857, Lieutenant Smith proceeded to Lagina, accompanied by Corporal Spackman, and in the course of ten days succeeded in obtaining photographs of nearly all the slabs of frieze lying on the surface; he also made a plan of the site, and measurements of the architectural remains.

[b] xiv. p. 660. ἔστι δ' ἐν τῇ χώρᾳ τῶν Στρατονικέων δύο ἱερά, ἐν μὲν Λαγίνοις τὸ τῆς Ἑκάτης ἐπιφανέστατον, πανηγύρεις μεγάλας συνάγον κατ' ἐνιαυτόν. Cf. Tacitus, Annal. iii. 62.

[c] These ruins were visited by L. Ross in 1844. See his Kleinasien und Deutschland, Halle, 1850, pp. 90-91, 103-104. It is singular that, though Pococke visited Lagina, and noticed a castle on a hill about a mile from the village, he did not discover the temple of Hekate. See his "Travels," ii. Pt. 2, p. 65.

The following description of the site and ruins is drawn up partly from his description, and partly from my own notes.

The ruins of the temple at Lagina are distant about half an hour from the village of the same name, on lower ground. The site overlooks a plain to the north-east, and commands an extensive and beautiful view bounded by mountains. In the village is a mosque almost entirely built of fragments of white marble, among which I noticed an Ionic volute and other architectural fragments. In the road descending from the village to the temple is an abundant spring, which was probably used in the rites of Hekate. At this fountain the water falls into an oblong marble basin which appears ancient.

From an examination of the site Lieut. Smith ascertained that the temple has been peristyle and octostyle in the fronts; its direction, as will be seen by the Plan, is north-west and south-east. The ground being much encumbered by ruins, the only place where the wall of the *cella* can be distinctly traced is at the north-west end of the temple. Here the width of the *cella*, measured from corner to corner of the north-west wall, is 26′ 10″. The side walls may be traced for about 22′ on the south-west, and 18′ 5″ on the north-east.

On the north-west front the bases of four columns remain in their original positions. These are distant from the wall of the *cella* 14′ 4″, measured to the centre of the columns.

The intercolumniations, measured from centre to centre of each, are 8′ 0½″.

On the north-east side the base of a single column still remains in position at the distance of 14′ 7½″ from the wall of the *cella*, an interval rather greater than that between the *cella* and the *peristyle* on the north-west front.

The line of the temple from these bases towards the south-east may be traced by a mass of ruins composed of drums of columns, pieces of frieze and architrave, and other marbles, forming an irregular mound extending for about 73 paces from the north-west to the south-east. This mound presents to the eye two principal heaps, which occupy, respectively, its north-west and south-east extremities, and are connected by an intermediate lower ridge, where the mass of ruins is very much less. See the Plan and the View of the ruins taken from a point near the middle of the south-west wall of this *peribolus* (Plate LXXVIII.)

On the south-eastern heap occur shafts from columns on a smaller scale than those already noticed in the other heap, and, apparently, of a different Order. These smaller columns are fluted only in the upper half of the shaft. The diameter of the unfluted part is 2′ 1″. Lieutenant Smith also noticed here the following architectural marbles.

(1) Two pieces of a cornice 1′ 3″ in depth. This is composed of a *cymatium*, enriched with honeysuckle pattern, above which are two fascias separated by a bead, enriched with the bead-and-reel moulding.

These fascias have not the usual projection of a corona, but are on a level with the upper projection of the cymatium beneath; they are surmounted by an egg-and-tongue moulding and enriched bead.

(2) An entablature 1′ 10½″ deep, on which are sculptured, all in one block, a cornice, frieze, and architrave. The frieze is greatly compressed and the corona has a very slight projection. From the smallness of the scale this probably formed part of the internal decoration of the temple.

(3) A piece of Doric architrave, with *guttæ*, 1′ 2″ deep.

(4) A piece of cornice 2′ 1″ deep, of rather a heavy proportion.

No portions of the larger columns, the frieze, or other members of the Corinthian order, such as form the bulk of the north-west heap, were observed by Lieutenant Smith among the ruins in the south-east heap; and this difference in the character of the architectural remains led him to suppose that the ruins which form this part of the mound belong to an edifice originally distinct from the Corinthian temple, and that the two heaps represent two separate buildings.

In reference to this question it may be observed that the breadth of the temple, as shown by the wall of the *cella* and columns *in situ* at the north-west end, is 59′ 5″. On the other hand, the length of the entire mound, from the bases of columns at the north end to its south-east extremity, is about 72 yards.

If we suppose the temple to have occupied this mound, its length would be unusually great in proportion to its width.

If, on the other hand, following the usual proportions of Greek temples, we suppose its length to have been about double its breadth, or 118′, such a building would occupy rather more than half of the entire length of the mound, and would be altogether contained in the north-west heap.

In the eastern part of the mound I noticed a partition-wall of travertine, with a doorway in the centre, the jambs of which were still standing.

This part of the mound was so encumbered by ruins and brushwood that Lieutenant Smith was altogether unable to trace the lines of any building here. The angular portion of wall marked in the Plan at the north-eastern corner of the ruins, appears to be Byzantine, being built of rubble, cemented with mortar.

In reference to the temple of which the ruins compose the north-west heap, the following particulars may be noted. The Order is Corinthian.

The following measurements were taken by Lieutenant Smith :—

Columns.—The base was very similar to one from Cnidus, engraved in the "Ionian Antiquities," iii., Plate 24. The plinth was 3′ $9\frac{3}{4}$″ square. The upper torus of the base formed part of the shaft. The full diameter of this torus was 3′ 4″, and of the fillet above it 3′ $0\frac{9}{10}$″. The diameter of the shaft, taken at the distance of 6′ $2\frac{1}{2}$″ from the base, was 2′ $10\frac{1}{2}$″. The diameter of a

drum 4′ long was at one end 2′ $9\frac{7}{12}$″, at the other end 2′ $9\frac{1}{3}$″. The diameter of the upper end of the column, so far as could be inferred from the broken base of a capital, was 2′ 2″. The depth of the fluting was $1\frac{1}{12}$″, and the breadth of the face of the fluting, on an average $\frac{7}{10}$″. The height of the capital was 3′ 2″.

The architrave was in height 2′ $3\frac{1}{4}$″. It consisted of two fascias, surmounted by an egg-and-tongue moulding. The height of the frieze was 3′ $\frac{1}{2}$″. This dimension includes an enriched ogee moulding. The slabs were generally 4′ in length by 1′ $7\frac{1}{2}$″ thick. The proportions of the cornice could not be ascertained.

The details of the architecture were somewhat coarsely executed. There are still many points to be examined in reference to the Order, which could only be ascertained by a further exploration of the site. In the north-west heap are some fluted shafts, of which the diameter, exclusive of fluting, is 1′ $10\frac{1}{2}$″. On the south-west side of the mound are some *lacunaria*, principally towards the south-eastern heap. They are 1′ square, and are separated by bands 6″ broad. Each contains some object sculptured in relief, such as a fruit, a rosette, a pine-cone.

The frieze is, as I have stated, in high relief.

Nine slabs in all were examined by Lieutenant Smith and myself, photographs of six of which were taken. On all these slabs are groups of standing and seated male and female figures. The composition and general type of these figures show

that they are deities; most of the scenes seem to represent assemblies of the gods in Olympus.

The subjects may be thus described, commencing with those of which photographs have been taken.

I. Two groups, each composed of one seated and two standing figures.

On the left is a female figure seated on rocks, turned to the right, the lower half of the body clothed.

She looks up towards a female figure standing on the right, who turns to the right, and holds something, perhaps a cornucopia, in her left arm. On the extreme left, behind the seated figure, are two female figures standing.

These three last figures wear talaric *chitons* and *pepli.*

On the right is a female figure turned to the right, looking towards a seated male figure on the extreme right, who is turned towards her. His left hand is placed on some object which appears like a rock with drapery thrown over it. His right foot rests on a footstool, or a small rock; a veil hangs from his head. A *peplos* is thrown over his lower limbs. The female figure in front of him wears a talaric *chiton* and *peplos;* in her left hand she holds some object. This slab belongs to an angle, the return being on the left.

On this face is a group of two female figures: the one on the left is seated; the other stands on the right, holding her right hand over the seated figure. Both these figures wear the talaric *chiton* and *peplos.* I was unable to examine them closely, from the

position of the slab. The sculpture on this slab was much decayed.

II. Group of one seated and five standing figures. Plate LXXX. (subject on the left).

On the extreme right is a male figure, Zeus (?) seated on a throne; a *peplos* is thrown over his lower limbs. His right hand, which holds a *phiale*, is advanced towards a female figure standing in front of him. She wears a *peplos* and talaric *chiton*, and with her left hand draws a veil over her cheek. In the background is a female figure, placing her hand on the shoulder of the veiled figure. This last figure has her hair tied behind, near the head; the ends of the tresses hang down loose.

On the left of this group are two male figures looking on. The one nearest the veiled figure is half-turned to the left with the head looking to the right. He wears a *chiton* reaching nearly to the knees and falling in a fold over his girdle. In his left hand is a club or perhaps a *thyrsus*. His companion, Ares (?) wears a helmet, and a *chlamys* or *chiton*, which leaves his right shoulder and side naked; at his left side hangs a sword suspended by a shoulder-belt; in his left hand is a spear. He stands in an easy attitude, his right hand placed on his hip.

Next to him on the extreme left is a female figure, looking out of the composition to the left. She wears a talaric *chiton* and *peplos;* her hair hangs down, as in the case of the figure already described. The anatomy of the figure of Zeus is good; all the faces of these figures are gone.

III. Group of one seated and four standing figures. Plate LXXIX. (lower subject).—On the left is a female figure seated on a throne; before her stands a male (?) figure, with whom she appears to be conversing.

The standing figure holds in the left hand a sceptre, his right hand is extended towards the seated figure. On the right of this pair is a group of three figures, one male and two female. The one next the seated female figure holds in her left hand what appears to be a small figure, apparently a new-born female child, wrapped in swaddling-clothes. Her right hand is raised to draw a veil forward from the back of the head. Next to her on the right is a female figure leaning on her shoulder in an affectionate manner. In her left hand she holds a cornucopia. On the extreme right is a youthful male figure, nearly naked; a *peplos* hangs from his shoulder behind. All the female figures in this scene wear the *peplos* and *chiton*. This slab, having been lying with its face buried in the soil, is in very much better condition than the rest. I failed to discover it in my visit, but, so far as I can judge from a photograph, the sculpture is very good.

IV. Group of one seated and five standing figures. Plate LXXX. (subject on the right).—In the centre of the composition is a group of three figures, of which the centre one wears a cuirass and *chlamys*, and holds in his left hand a spear. A female figure, naked to the hips, turns towards him, placing her right hand on his shoulder.

This pair appears like Ares and Aphrodite. On the left is a male figure, who holds in his right hand a spear; a *peplos* is gathered round his lower limbs. He looks to the front; the central figure turns towards him, placing his right hand on his shoulder. On the extreme left is a veiled female figure, seated, looking up towards the central group; behind her is a veiled figure standing, holding in her left hand some object. These two figures are too much mutilated to be clearly made out. On the extreme right is a draped female figure, looking away from the central group; this figure is also very much mutilated. I did not see this slab.

V. Three standing figures and a horse.—On the extreme right a youthful male figure standing by a horse, which he holds by the bridle. Before him, on the left, stands a female figure, too much decayed to be made out, behind whom is another female figure, matronly in character. She wears a talaric *chiton* and a *peplos*, the edge of which she draws forward with her left hand; her head is veiled; her right hand rests on her right hip. Behind her is a youthful male figure wearing a *chlamys*, much broken. This composition may represent a farewell scene, in which a youthful warrior is taking leave of his family; a well-known subject on Greek vases.

VI. Plate LXXIX. (Upper View).— In the centre is a female figure reclining on a couch. She wears a *chiton* and *peplos:* her head is turned to the right; her right hand rests on the edge of the couch. A male figure, clad in a *chiton* reaching

to the knees, stands at her head; he leans back, and appears to be grouped with a figure of whom the right side and shoulder are seen behind the reclining figure, the right arm raised horizontally as if in action. On the extreme right is a youthful female figure, wearing a *chiton* and *peplos*, and moving rapidly away towards the right. On the left is a female figure and indications of another, neither of which can be clearly made out. This slab escaped my notice.

VII. Six figures.—On the left is a female figure reclining, turned to the right, the lower half of the body draped. She appears to be resting on a rock. On her left is a female figure seated, her feet on the same rock. A *peplos* is thrown over her lower limbs; overher head is an arched veil. On the right is a female figure, wearing a talaric *chiton* and *peplos*. Her right elbow rests on a tall altar, the opposite corner of which supports the left elbow of the figure last desribed. Next on the right is a female figure, who stands with her right foot on a rock, her right hand on the shoulder of the figure by the altar; she wears a talaric *chiton;* a *peplos* hangs over her arm.

On the extreme right are the remains of a female figure similarly attired; she is apparently moving to the right, her head looking back to the left; her right hand is extended towards the figure last described. On the extreme left are remains of a sixth figure looking round the angle to the left. This slab belongs to

an angle of the building. On the return is a female figure, seated on the body of a horse, or some animal.

VIII. On the left is a female figure reclining on a couch; in her right hand is a *phialę:* behind her stands a youthful male figure. On the extreme left, at the angle, is a female figure in rapid motion: she looks back at the seated figure as she moves. On the right is a male figure, standing before a female figure.

IX. On the left is a female figure seated on a throne; in her right hand a sceptre; before her, on the extreme left, is a female figure, standing. On the right are two female figures: one holds some uncertain object, perhaps a cornucopia; the other, a cornucopia; beyond, on the extreme right, is a naked youthful male figure, Hermes. The female seated figure has long hair tied behind on the nape of the neck. All the female figures have talaric *chitons* and *pepli.* No photograph was taken of the three slabs last described.

I am unable to offer any explanation of the several groups which occur in these reliefs, as they do not at present form a continuous composition. As Hekate was called Κουροτρόφος, and was supposed to take young children under her especial protection,[d] this attribute may be represented in the scene, Slab III., in which a female figure holds in her arms what appears to be a new-born female infant. In that case the seated figure would probably be Hekate. Or again this scene

[d] See Welcker, Griechische Goetterlehre, i. p. 567.

may represent the birth of Hekate herself, whose parents, according to one tradition, were Zeus and Heré; or, according to another, Zeus and Demeter. The seated figure might then represent the mother of Hekate, Demeter or Heré; the figure with the cornucopia, Tyche; the male figure, Hermes; and the figure holding the child, Eileithyia, or one of the nymphs to whom Zeus intrusted Hekate to be brought up under the name of Ἄγγελος.[e]

It is probable that many of the intermediate slabs lie buried under the ruins, and that they are in a much better state of preservation than those here described, which, with one or two exceptions, have suffered much from the weather. The style of the sculptures is bold and forcible, though rather coarse and conventional. The composition of the drapery is deficient in flow. The folds are rather too angular. This style of drapery is characteristic of the Macedonian period.

In the south-east heap I found a statue, lying half-buried in the ground. It is engaged at the back in a pilaster, and was, therefore, probably an architectural statue. It represents a female figure, draped to the feet, rather larger than life-size. The style is somewhat meagre.

Peribolus of the Temple.—The temple, as may be seen from the Plan, is surrounded by a *peribolus* of an oblong form, its sides being parallel to those of the temple. On the south-west, the wall of the *peribolus* may be very distinctly

[e] For both these legends relative to the birth of Hekate, see Schol. ad Theokr. Idyll. ii. l. 12.

traced. It commences near the north-west angle, and runs to a gateway.

This gateway is formed of three stones, an architrave and two jambs, slightly converging towards each other. (See Plate LXXVIII.) On the architrave is an inscription in several lines, of which I could only make out a few letters, on account of its height and decayed condition:—The words (Καῖσ)αρ θεοῦ υἱός may be distinguished.

On the same side of the *peribolus*, but more to the west, were steps with a projecting *cyma*, like those of a theatre, ranged in horizontal rows one above another.

The north-west boundary of the *peribolus* is marked by many drums of columns strewn about. The shafts of these columns were fluted for half their length. The diameter of the fluted part of the shaft was 1′ 9″, without reckoning the flutings, which were so much broken away that their depth could not be ascertained. The building material employed in this temple is, throughout, a very coarse-grained white marble.

Among the ruins in all parts of the site are inscriptions, chiefly on large architectural blocks of marble. Of these about thirty were copied by Lieutenant Smith and myself, a selection from which will be published in the Appendix. Some of these are fragments, but the greater part are well preserved, and several are in very fine condition.

These inscriptions are, so far as I know, unpublished.[f] They contain, for the most part, registers

[f] I am not aware that any inscriptions from Lagina have ever

of the names of priests of Hekate, and of benefactors to the temple. The following particulars may be gathered from them:—

The Temple of Hekate probably had a numerous sacerdotal body of both sexes, and mention occurs of the high priest, Ἀρχιερεύς; the priests, Ἱερεῖς, with whom their wives were associated as priestesses; the Ἱεροκωμήτης and the Ἱεροκωμῆτις; the Ἐπιμελούμενος τῶν Μυστηρίων, and the Κλειδοφόρος, or Κλειδοφοροῦσα. The office of this last priestess is explained by the expression Κλειδὸς πομπή and Κλειδὸς ἀγωγή, the Procession of the Key, which occur in several inscriptions. This Key was one of the attributes of the Hekate Trivia, the goddess whose statue was usually placed at the intersection of three roads.

Among the Roman sculptures in the British Museum, may be seen a statue of this Hekate Trivia, represented with three bodies, looking in different directions. In one of her hands she holds a key.[g]

The priesthoods were probably limited to particular families, and with succession in rotation; they appear to have been held for one year. In one inscription we find a person with a Roman name mentioned as having held the priesthood five successive times, conjointly with his wife: their daughter was Κλειδοφόρος.

The priests, doubtless, had the management of the sacred lands belonging to the temple, out of

been published, except a few fragments given in Lebas, Voyage Archéologique, Nos. 537–547.

[g] Museum Marbles, x. Plate 41, fig. 1, pp. 100-5.

the revenues of which they gave largesses and public entertainments. On one occasion, certain priests presented to each citizen two *denarii*, about one shilling and fourpence. This largess was given in the theatre, the citizens being called over by name from the registers (δέλτοι) of their deme, or township.

The names of certain other priests are recorded, because they contributed 2,000 *drachmæ* (rather more than £66) to the building of a public bath.

There appears to have been a great festival in honour of the goddess every five years, called *Pentaeteris*. The Procession of the Key appears to have been an annual festival of great importance, on which occasion gymnastic entertainments were given by the priests.

There were also in the course of the year various other festal days sacred to Hekate.

The temple had a territory (περιπόλιον) which contained villages.[h]

This was probably part of the neighbouring canton, or σύστημα, of villages, of which the Temple of Zeus Chrysaoreus, near Stratonicæa, was the central point.[i] Lagina is described by Stephanus Byzantius as πολίχνιον Καρίας.[j]

In most cases, after the name of the individual,

[h] See Boeckh, C. I. No. 2,715, l. 17 :—καταλέγειν ἐκ τῶν ἐν τῷ περιπολίῳ τῆς θεοῦ καὶ τῶν σύνεγγυς, κ. τ. λ.

[i] See Boeckh, C. I. Nos. 2,693 and 2,715.

[j] *S. v.* Λάγινα· see *ibid. s. v.* Ἑκατήσια, where he states that the city Idrias was called Hekatesia, because a temple of Hekate Laginitis was built there.

follows that either of his deme or tribe, among which may be noticed the uncouth gentile names Λοβολδιεύς, Κολιογγεύς, Λωνδαρτεύς, which are evidently Carian. In the course of the inscriptions, mention is made of the βουλή and the δῆμος and of civil magistrates, such as *Prytanes* and *Stephanephori*, in whose name the decrees made by the senate and people were registered. The "city," πόλις, is also named. It is uncertain whether this refers to Stratonicæa or to Lagina itself; more probably to the former.[k] In one case only is there reference to general history: this is in a fragment from a decree in which mention is made of some king of whom the name has perished, and in which occur the names of two towns, χωρία, Themessos and Keramos, the latter of which still retains its name. There is also an allusion to the acts of Lucius Cornelius. . . . . the *cognomen* being wanting. It is not improbable that the Roman whose *prænomen* and *nomen* are thus given, was Sylla, who, after the defeat of Mithradates, was all-powerful in Asia Minor.

Three-quarters of an hour to the north-east of Lagina Lieutenant Smith discovered a tomb built of marble, of which the interior measurement was 10′ by 9′. On the right of the entrance was a marble floor, 2′ 3″ in breadth, extending nearly to the back of the tomb. The walls inside consisted of two courses of squared blocks of marble, rough-

[k] Compare the inscription from the Amphiaraion, where the neighbouring city of Oropus is spoken of as ἡ πόλις.—Boeckh, C. I. No. 1570.

hewn. On the upper course was a cornice 2′ 6½″ above the level of the pavement. Over the entrance was a marble architrave, 6′ 5″ long, by 1′ 8″ depth, by 2′ thickness, supported on two marble jambs. The entrance was 3′ 6″ wide in the clear. The roof was formed of large slabs from the neighbouring rock, extending across the breadth of the tomb. One of these was 11′ 7″ by 2′ 5″ by 1′ 2″. This tomb lies nearly north-west and south-east; the entrance is on the south-east side. It is quite below the level of the surrounding plain. According to the local tradition, much treasure had once been found in it.

At the distance of three-quarters of a mile from Lagina, on the road to Stratonicæa, is a village called Gibeyeh, where I noticed an inscription on a cippus, published by Lebas, No. 536. It contains the names and titles of Septimius Severus, Julia Domna, and Caracalla, written both in Latin and Greek. The date of the inscription is the eighth tribuneship of Severus, or A.D. 200, when he was engaged in his Eastern expedition.

It is remarkable that in this inscription Caracalla, as well as his father, is styled *Pontifex Maximus*, a fact which serves to explain the words *P. Max.* on a coin of Caracalla, supposed by Eckhel to be the abbreviation of *Parthicus Maximus*. (See his Doctr. Num. Vet. vii. p. 201.) Between Gibeyeh and Eski Hissar I noticed squared blocks and other ancient remains in several places.

CHAPTER XXV.

EXCURSIONS IN THE NEIGHBOURHOOD OF BUDRUM.

Route from Budrum to Myndus (Gumischlu), description of the site of Myndus; city walls; remains of Hellenic and Byzantine buildings; fortified peninsula; mole; Myndus to Assarlik; Mediæval Castle at Kadi Kalessi; tombs at Assarlik; Acropolis; massive gateway and wall; ancient road from Assarlik to Chifoot Kalessy; reasons for considering Assarlik as the ancient Syangela; Strabo's notice of the tombs and fortresses of the Leleges; Chifoot Kalessy, the ancient Termera; description of the site; Pasha Liman; Tombs at Farillia; Roumeli-köi; sarcophagus; Hellenic remains at Gül; this site probably the ancient Caryanda; return to Budrum.

In the autumn of 1857, accompanied by Lieut. Smith, I explored the northern shore of the peninsula on which Budrum is situated. We commenced by an excursion to Gumischlu, the site of the ancient Myndus, which is situated nearly due west of Budrum, and at the distance of about five hours from it. The road from Budrum to Myndus traverses a succession of low rocky ridges, formed by spurs thrown out from the high mountain-range which runs through the Budrum peninsula from Djova westward to the sea. Between those ridges are small fertile valleys running down

to the sea, and planted with fig-trees and vines. The general direction of these ridges and valleys is from north to south.

In the first of these valleys after leaving Budrum is a small hamlet, written Petesa in the Admiralty Chart, but pronounced Bitez by the Turks. The bay which takes its name from this hamlet is pronounced Biteh. The second valley, two hours distant from Budrum, contains a village called Piscopi, pronounced by the Turks Müscaba. At the distance of three hours from Budrum is another village called Yasi-köi, and half an hour further on, another called Pesmet.

Along this road the hills on each side rise up into fantastic peaks. As we approached Gumischlu a fine view of Calymnos, and the group of small islands round it opened out.

On our arrival at Myndus we traced the outline of the walls all round with the aid of the Admiralty Chart, No. 1531. The area of the city is nearly square, lying north-west and south-east. On three sides it is bounded by the walls and ancient mole. On the west are the harbour and a rocky peninsula. On the north-west and north-east sides the walls are built on a natural ridge of rock, the steepness of which has been improved by art. The south-east side lying next the plain is less naturally strong. Hence it is strengthened by towers at frequent intervals. The masonry is isodomous throughout.

The blocks are not very large, but regularly laid, with bond-stones at intervals, as in the *peribolus* wall of the Mausoleum.

At the angle where the north-west and north-east sides of the wall meet is a tower, marked in the Chart.

A few feet within this angle are the ruins of a Byzantine church, consisting of a nave and apse flanked by two aisles. The plan of this church is given Plate LXXXIII. It measures 90′ by 45′.

This church has a tessellated floor. The cubes are of coloured marble, rather coarsely put together.

The foundations on the isthmus, marked "large substructure" in the Chart, are of concrete and probably Byzantine.

The foundations, marked "Baths," are those of an oblong building, set in the shoal water, and containing three oblong cells or chambers, through each of which the sea is admitted by a small covered entrance. (See Plate LXXXIII.) The water here is about 1′ in depth. Only the foundation course of this building remains. It is of a dark volcanic rock. On one side the natural rock has been levelled.

To the north-east of the "large substructure," and west of the "Modern Church," is a square foundation, marked in the Chart. It appears like the basement of a temple or some Hellenic building. One face looking nearly west is formed by the native limestone, cut vertically down for a depth of about 3′, within which is a wall of Hellenic blocks running parallel to the cutting. The length of this face is about thirty-two paces. The other sides of the basement are not

clearly defined; in the centre of the platform thus formed the native rock is not levelled, so that the purpose of this substructure is not clear.

Along the shore of the harbour appear the fifty-two bases of columns laid down in the Chart. Some of these are standing *in situ*, others thrown down. They are of green stone, resembling that used in the foundations of the Mausoleum.

In the walls of the building marked in the Chart "Temple," a little to the south-west of the modern church, are some architectural marbles from a Greek temple. In the south-east wall are blocks of marble, in each of which a fluted column, 2′ 1″ in diameter, is half engaged like a pilaster. The face of the block on each side of the pilaster is ornamented with a Mæander fret:—

The length of one of the blocks is 4′ 8″; the breadth, including the projection of the pilaster, is 3′ $\frac{1}{2}$″; thickness, 1′ 2″; diameter of pilaster, 2′ 1″; depth of projection of Mæander, $\frac{4}{5}$″. In the centre of the Mæander is a flower of four leaves, set in a square, of which the side is $4\frac{1}{10}$″.

In the north wall of this church is inserted a piece of Corinthian cornice, richly carved with a floral pattern in white marble: it is surmounted by the egg-and-tongue moulding. The depth of this cornice is 1′ 2″.

Inside the church is a small fragment of a draped figure larger than life-size, sculptured in white marble in a good style.

We could find no sure traces of the temple marked in the Chart, as lying between the fifty-two

columns and the shore. At the spot where it is laid down are some blocks of green stone, such as may have served for foundations.

The outline of the *stadium* is still visible, though nearly obliterated. It is probable that, since the Chart was made, much marble has been carried off by sea; and, on the other hand, the plough has effaced in many places the traces of foundations. The greater part of the low land near the shore is now cultivated.

We next proceeded to examine the fortified peninsula. We walked from the baths along the edge of the cliffs which are very steep here, round to a point opposite the ancient mole, tracing the wall laid down in the Chart the whole way. It is built of oblong blocks of green stone, with bond stones. The foundation course crops up at intervals, but the wall only once rises to a second course.

At the point where we stopped, the face of the cliff is so precipitous that no wall would be there necessary. We then ascended to the oblong fortification on the summit. Here has been a mediæval fortress or other building of concrete, with a vaulted chamber.

From this elevated spot we had a view of the middle wall, running down towards the baths in a north direction. This wall is built of rough limestone blocks, and is loosely constructed. It is very distinct, rising in places to several courses.

The mole on the south side of the harbour is still very clearly visible. It is built of isodomous blocks

standing half out of the water. An isthmus is gradually forming inside it. This mole connects the mainland with an isolated rock, the summit of which is crowned by the ruins of a mediæval fortress built with concrete and rubble. Ascending from the mole, we observed some large blocks and drums of white marble.

The neck of land at the base of the rock which connects it with the mole, is fortified by an Hellenic wall composed of massive blocks of isodomous masonry, which runs at right angles to the mole.

The isthmus connecting the Acropolis with the mainland is very low; the fortified peninsula rises from it abruptly, as at Cnidus—a site which resembles Myndus in the general configuration of the ground. In the course of our journey, I could find no inscription but the following near the church, in late Roman characters :—

ΑΠΙΟΝΤΡΑΙΑΝΟ
ΟΝ Ε Υ
ΝΤΟΣΘΕΟΔΟΤΟ . ΤΟ
ΝΕ • ΝΟΣ
ΟΤΡΙΤΟΝ

Οὐ)λπιον ? Τραϊανὸ(ν
Ἄρχο)ντος ? Θεοδότο(υ) το(ῦ
Νέ(ω)νος
τ)ὸ τρίτον

also the words ὁ δῆμος, on a pedestal of white marble.

The site of Myndus presents a most desolate appearance, being stripped of marbles, and nearly

all traces of ancient edifices having disappeared, except what is built into Byzantine churches.

The view sea-ward from the north-west wall, looking south, across the harbour, is very picturesque. The scenery is singular from the number of jagged, abrupt mountain ridges, which rise from the islands of Karabaghlar and Pserimo, intersecting one another. Beyond these islands are Cos and Calymnos.

We had not time to examine the tombs at Myndus, marked in the Chart. To the south-east is a singular mound at the distance of about a mile from the ancient city. This, from its outline, appeared to be artificial.

After spending a day at Myndus, we went to Kadi Kalessi, where we passed the night. This is a small bay opposite Calymnos. Here are two or three magazines and a coffee-house, for the convenience of ships. Cargoes of figs are shipped at this anchorage. We found no antiquities here, except the remains of a castle, consisting of a curtain wall about 100 yards long, flanked at each end by a circular tower. The masonry is very solid, consisting of rubble grouting within, with an external facing of ashlar-work. The blocks are of green stone, apparently from some Greek building. From the regularity of the work, it is probably the remains of a small castle built by the Knights of Rhodes.

The wall is dismantled, being now ten feet high. This fortification appears to be a horn-work; at the back are no traces of walls.

We left this place the following morning, at 8·40 a.m., for Kara Toprak. We passed on the south-east the village of Kara Bagh, above which was a range of mountains with sharp, rugged peaks. The plain along the shore was swampy, and full of rank vegetation. Half an hour from Kara Köi is Kara Toprak, a small harbour, so called from the black sand on the shore, used for drying Turkish ink. My object in going to this place was to ascertain whether there were any inscriptions there, as I had seen in the house of a Greek called Demetri Platanistes, at Cos, a marble inscribed with the name of the Artemis of Kindya,[a] which had been brought from this spot. I could not, however, hear of any remains *in situ*.

At Kara Toprak we turned to the north-east, and after half an hour, reached a large village called Ak-shalleh, marked Ak-chah in the Chart.

This is situated at the foot of the hills which skirt the plain on the south.

From this village we ascended in a south-eastern direction towards the base of a tall hill, with a flat table-like top. The road was steep. At about half an hour's distance on the side of a hill, was a tomb, consisting of an oblong chamber, contained in an enclosure of circular or elliptical form, and approached by a passage facing east. (See the Plan, Plate LXXXIII.)

The passage was $7\frac{1}{2}'$ in length, its width $4\frac{1}{2}'$, its present height $4'$; but it appeared to be partly filled up with soil, and is probably much deeper.

[a] It appears from Polyb. xvi. 12, 3, that there was near Bargylia a temple of Artemis Kindyas.

The chamber was in length $10\frac{1}{2}'$, measured to the inside edges of the walls. Its width was $8\frac{1}{2}'$. The sides were built of oblong blocks, inclining inwards in the upper courses; these must have converged so as to form an Egyptian arch, which has now fallen in.

The passage leading through the outer enclosure into the chamber, was formed of isodomous courses of oblong blocks. The longest blocks were in the upper courses; some of these are 5′ in length. The thickest of these blocks were 1′ in depth. The passage communicated with the chamber by a doorway formed of two jambs 4′ high, and more regularly dressed than the rest. Overhead, the passage was covered with large slabs of which the width is $2'\ 2\frac{1}{2}''$; thickness 1′. The masonry of the passage was more massive than that of the chamber.

The enclosure round this tomb might be traced at intervals.

On each side of the doorway it was very perfect, consisting of three courses, and rising to a height of 3′ 6″. The thickness of this wall was 3′.

To the west of this tomb a ridge of stones ran north and south for about 10′. A similar ridge reappeared in an adjoining field, running east and west for about thirty yards. I was told by a peasant, that four large flanged tiles had been dug up near the ridge. Perhaps this ridge was a terrace wall.

A few hundred yards beyond this tomb was part of another tomb, of which the chamber remains. It was built of large isodomous blocks.

The length of one wall was $10\frac{1}{2}'$; of the other, $9\frac{1}{2}'$. The height was about 4′. The doorway faced the south-east. The walls leant inwards towards each other. This inclination in a height of 3′ 8″ was 9″. The masonry was good.

Part of the circular wall behind the chamber remained. From the west corner-stone to the outer circle the distance was 10′; and from the north corner-stone to the circumference on that side, 13′; but it is not certain that this latter corner-stone was in its original place.

Close to this tomb, and under the same hill, was another, resembling the first, but better built.

This consisted of a square chamber, to which a passage led from the north-east; the whole contained within a circular wall.

This chamber had the following dimensions:—length, 11′ 4″; width, 8′ 8″. From the accumulation of rubbish the depth could not be ascertained. The walls rise to one course above the doorway.

The chamber lay north-east and south-west. The four sides inclined inwards, showing that the chamber had been covered by an Egyptian vault. The inclination of the longer sides was $7\frac{1}{2}''$ in a depth of 2′ 6″, and of the ends $4\frac{1}{2}''$ in a depth of 2′ 3″.

Both these measurements were taken from the level of the top of the doorway leading into the passage. The walls were built of isodomous courses of squared stones, of which the longest was 4′, and the thickest varied from 1′ to 1′ 3″.

The doorway was marked by a slight groove and two square holes cut, one on each side under the architrave to receive a bar, or the head of the door. The length of the passage was 11′ 2″; the width at the bottom, 3′ 3″; at the middle, 3′ 1″; at the top 2′ 10½″; the height was 4′ 9″. The walls leant towards each other very slightly.

On each side of the doorway the ends of the circular *enceinte* advance. The distance from these ends to the side of the chamber opposite the door was 23 feet.

Again from the west corner of the chamber to a point in the circle 13′ 3″ from the doorway, measured round, was 26′ 2″. The external circular wall had at the doorway three, and on one side two courses. A modern house appears to have been built on the top of this tomb.

This and the tomb previously described were probably circular tumuli, such as are frequently met with in Etruria.[b] In this class of *tumulus* the external circular wall encircled the base of a mound heaped up over the chamber and passage within. In the two tombs described above, the inner core of masonry has been exposed by the washing away or removal of the earthen mound.

We next proceeded to examine the hill with the level top. This hill is called Assarlik.

In ascending it we came to a piece of the wall of an ancient city with a massive gateway, running down the hill from north to south.

[b] See Canina, L'Antica Etruria Maritima. Roma, 1851. Tavv. xl., lxix., lxxii., lxxiii.

On one side of the gateway this wall runs for 60′, on the other side for 20′. It is composed of nine courses; its total height is 20′. Its thickness is 7′ 6″. One stone of this wall measures 7′ 6″ in length. The gateway is in width 6′ 4″. Near it were several very large stones, which appeared to be lying as they fell. One of these was 8′ by 3′, by 3′ 3″; another 9′ long; another 8′. These were probably from the architrave of the doorway.

From this gateway a road leads through an opening in the hill to the south-east in the direction of Chifoot Kalessy. This is probably the line of an ancient road.

Ascending from this gateway we passed several other lines of ancient walls, and on gaining the summit of the hill found a platform artificially levelled. There are not many traces of walls here. The sides of the hill are so steep on the north and east that they do not require walls. The platform terminates on the north-east in a rock rising vertically for many hundred feet from the valley below. The top of this rock is cut into beds to receive a tower. The view from this platform is magnificent.

To the east appear Budrum, Orak, and the coast of the Dorian peninsula, from above Cnidus far inland towards Djova. On the south is a peaked mountain; on the west the valley of Gumischlu spreading out towards the sea. In the distance towards Mughla may be distinguished Latmus, Labranda, and Mount Lida, above Keramo.

The steep mountains which surround this platform on every side make it appear to stand in the centre of a kind of natural crater.

On the east this crater is formed by the range of barren hills running down to the sea at Aspat Kalessi or Chifoot Kalessi. These hills run nearly north and south. On the north is a long ridge of jagged mountains running east and west through the peninsula.

On the west the plain of Gumischlu rises gradually from the sea.

In the middle of the platform is a foundation with two deep chambers separated by a wall, and walled all round. The masonry is irregular, and more like mediæval than Greek work. The length of the foundation is 41′; its breadth, 21′. The chambers are 11′ wide; the roof has fallen in.

Descending the hill we found several tombs of a very ancient form. One consisted of a chamber surmounted by an angular roof. Its height from the ground is 6′. The lower part of the chamber was filled up with earth. At the depth of 6′, the width of the chamber is 8′ 2″. Its present length is 11′, but it may have been longer.

This tomb is a beautiful example of isodomous masonry. The length of the largest block employed is 4′ 2″ by 2′ 6″. Two stones converged at the top so as to form an acute angle.

Lower down the hill was another chamber of oblong form: length 12′ 7″; width 12′. The lowest courses formed a square chamber. At the third course above the ground the corners were cut off

by the curving of the courses over the right angle below. This curve was repeated in the next course, and so on to the top, each course being slightly advanced over the next. The stones at the sides between the corners also began to lean over at the third course from the ground. The number of courses in the arch from the vertical part to the *apex* were six, above which the roof was broken; a single stone may have covered it here. The form was like a bee-hive. The height to the apex was 8′.

The masonry was isodomous; the projection of the first curved course from the right angle below was one foot.

On the way home we found an oblong tomb made of very large stones. One of these stones nearly formed one side; its length was 14′ 7″ by 1′ 6′ by 2′ 2″; the depth may be greater, as it is buried in the ground.

The length of this chamber was 14′ 7″; width 10′ 6″; this width was occupied by a single stone. It is uncertain how many courses of these large stones there were originally. The upper sides of two of them have a notch cut at the end, to receive another stone. This notch was about 2′ long, and 2″ deep. The chamber lay south-east and north-west. On the north-west side in the middle was a doorway about 4′ wide.

The acropolis which anciently crowned the rock at Assarlik must have overlooked a great part of the peninsula and commanded the road from Halicarnassus to Myndus and Termera. From the number of the tombs here, and their archaic

character, it may be inferred that this was a fortress of some importance in very early times.

It has been stated *ante*, p. 41, that there were in the peninsula in the time of Mausolus, eight towns still held by the Leleges, the inhabitants of six of which he forcibly transplanted to his new metropolis, Halicarnassus. The two which were left independent on this occasion were Myndus and Syangela; and, when the proximity of Gumischlu to Assarlik is considered, and the importance of both sites in reference to the defence of Halicarnassus from the north-west, I think it probable that, as the former place is certainly the site of Myndus, so we must look for Syangela at Assarlik. It is curious that the tombs which I discovered here presented in their plan and structure several peculiarities, which are also to be met with in the earlier tombs of Etruria, and this archaic character leads me to ascribe them to the indigenous population of Caria, rather than to the Dorian settlers. In the time of Strabo the tombs and fortresses of the Leleges could still be pointed out in various parts of Caria,[c] though this race had long since ceased to exist; and hence it is probable that their remains were distinguished from later Hellenic works by some peculiarity of structure. This statement of Strabo may further serve to explain the obscure tradition preserved in Stephanus Byzan-

[c] In Texier's "Asie Mineure," iii., Plates 147-9, are views and plans of an extensive fortification at Iasus, which he considers a work of the Leleges. See *ibid.* p. 143. This is also marked in the Plan of Iasus, Admiralty Chart, No. 1529.

tius, that Syangela received its name from having been the place of interment (σοῦα), of the indigenous king (γέλας), Kar, who may be regarded as the eponymous founder of the Carian race. This may be only a mythical way of stating the general fact, that at Syangela were tombs believed to be those of the earliest native races in Caria; and if it be admitted that the site of this ancient city is to be found at Assarlik, the tombs observed by me may be connected with this vague tradition.

In historical times, Syangela, as has been already stated, *ante*, p. 23, was governed by a *tyrannos*, and paid tribute to Athens at the commencement of the Peloponnesian war.

From Assarlik we proceeded to Chifoot Kalessy: being on horseback we were unable to follow the track of the ancient road already noticed over the mountains, but found our way by a less direct path along the coast. Chifoot Kalessy is a steep rocky ridge, rising abruptly from the sea-shore, and crowned with the ruins of a mediæval castle. This ridge runs nearly east and west.[d] On the shore at its base, and east of it, were a few Byzantine vaulted tombs, and two or three monolithic granite shafts, probably Byzantine. Round the base of the rock to the north-west is a swamp, with fresh water running into the sea, above which, on the side of the hill, were the ruins of a Turkish or Byzantine village. Winding round the rock, we came to the side looking towards the sea, where we

[d] According to Mr. Hamilton (Travels in Asia Minor, ii. p. 38), this rock is composed of reddish felspathic trachyte.

ascended gradually by a tortuous path, being aided at intervals by a stair cut in the rock.

Towards the summit the ascent is exceedingly steep. This part of the ridge is a mass of rugged blocks of rock, among which was an ancient Byzantine church in a cave dedicated to the Panagia. Several inscriptions in early Byzantine characters are cut on the rock in this cave. In one of these the name Panagia occurs. In this part of the heights are only mediæval walls.

Proceeding thence eastward I came to a large square keep occupying the centre of the ridge. At the entrance to this was a niche, and one or two levels cut in the rock, apparently Hellenic.

Looking over towards the sea to the south I saw more than one place where the rock had been levelled artificially to receive an ancient Greek wall. On the south-east side looking towards Cape Crio are marks on the rock of this kind, and also in front of the entrance to the square keep looking towards Cos. There were many cisterns in this castle.

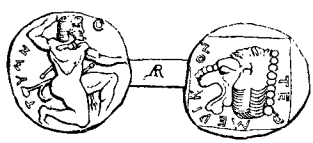
At the east end of the ridge was a detached mass of rocks strongly fortified with mediæval walls. The lower ground, as seen from these heights, does not present any likely site for a Greek city. Something like the outline of a very small harbour may be traced in the bay between Chifoot Kalessy and Cape Petra.

I was assured that there were no ancient remains on Cape Petra.

The top of Assarlik is visible from Chifoot Kalessy.

I saw no Hellenic inscriptions in the ruins at Chifoot Kalessy, but the proprietor of this place, a rich Turk, resident at Budrum, told me that he had observed some here. Perhaps he referred to the Byzantine inscriptions already noticed.

From the observations which I made on the site of Chifoot Kalessy, I have no doubt that an ancient acropolis once stood on the rock now occupied by the Byzantine castle; and there seems every reason for believing that this was the site of Termera. The promontory Termerion, near which Termera was situated, is described by Strabo[e] as lying opposite the promontory of Scandaria in Cos. Its position is thus fixed at Cape Petra, a little to the west of the bold rock of Chifoot Kalessy, which forms a conspicuous feature on the coast, and must in antiquity have been almost impregnable from its steepness and isolation. In confirmation of the opinion that Termera stood here, it may be observed that the unique silver coin of this place, purchased



Coin of Termera—actual size.

by me at Cos some years ago, and now in the British

[e] xiv. p. 657. The statement of Strabo is confirmed by Photius, ed. Porson, *s. v.* Τερμέρια κακά :— *περὶ Καρίαν χωρίον Τερμέριον καλεῖται ᾧ ἐχρῶντο οἱ τύραννοι δεσμωτηρίῳ· τὸ δὲ χωρίον ἐρυμνὸν τυγχάνον κεῖται μεταξὺ* Μύλου *καὶ* Ἁλικαρνάσσου. Here Μύλου is evidently a misreading for Μύνδου, as is shown *ibid. s. v.* Τερμέρια :— *καὶ ὁ Τέρμερος πόλιν ἐν ἄκρᾳ τινὶ τῆς* Μυνδίας *κτίσας ἑαυτοῦ ἐπώνυμον, ἐντεῦθεν ἐλήστευσεν ὁρμώμενος.* This emendation has escaped several learned editors of Photius and Suidas.

Museum, was found by a Calymniote diver on the coast opposite Cos.[f]

It has been already noticed, *ante*, p. 6, that Termera is said to have been a stronghold where the Leleges established themselves in very early times, and whence they made piratical excursions on rafts along the adjacent coasts, and as far as the opposite island of Cos.

Lelex Termeros, the eponymous founder of Termera, is said to have been killed by Hercules in punishment of his crimes.

There was a proverb in antiquity, Τερμέρια κακά, of which several explanations are given, but which seems to have some relation to this barbarous period when the Leleges occupied Termera, and when the fortress is said to have been used as a prison.

The ancient Caryanda having been placed by Leake[g] and Kiepert[h] at Pasha Liman, I visited this spot with Lieutenant Smith, with a view of ascertaining whether any ancient remains existed here. Leaving Budrum at three p.m., we arrived about sunset at Sandama, a promontory a little to the south of Pasha Liman. Here is a harbour and, at the distance of a quarter of an hour from the shore, a village, named after the promontory. We found two small vessels in the harbour taking in cargoes of figs, the produce of the neighbouring valleys.

The shore here is very beautiful from the rich

[f] See Waddington on this coin, Rev. Numism. 1856, pp. 53-60

[g] Asia Minor, p. 227. [h] Carte de l'Asie Mineure.

verdure of the valley, which is planted with olives and other trees.

The next morning we went to Pasha Liman, which is a rocky peninsula connected with the mainland by a narrow sandy isthmus. Leake supposed that this peninsula is the ancient island of Caryanda, now joined to the main, as has been the case with the islands at Iasus and Halicarnassus. Pasha Liman would thus be the harbour of Caryanda noticed by Scylax the geographer.

We carefully examined both the peninsula and the isthmus, but could discover no trace of Hellenic occupation, except a chamber about 12′ square, cut in the rock at the head of the harbour. This had an oblong doorway, and was evidently a tomb.

At the isthmus we were shown a stone, inscribed

ΜΥΛΙCΘΗ

in large characters of a late period.

The harbour is considered a very good one, and would have been likely to attract Hellenic settlers; but there is no evidence to prove that Caryanda ever stood here.

Failing in the object of our search, we proceeded to explore the coast to the east of Pasha Liman. We first went to Farillia, where we heard that there were ancient remains. On our way to this place along the coast we passed Filkejek, distant half an hour from Pasha Liman. Here is a good harbour facing the north-west, and on the side of a hill are some tombs cut in the rock. I noticed one of unusual form engraved (Plate LXXVII.). It

consisted of two small chambers, surmounted by a platform on which stood an altar; the whole cut out of the rock. This altar is 5′ 8½″ long by 3′ 6″ high. It stands on two steps, below which the rock is cut nearly vertically for a depth of 4′.

In the face of this scarp are two square apertures, opening into the sepulchral chambers already mentioned. They are placed, one at each end of the steps. The entrance to the one on the south is 2′ 8″ square. The dimensions of the chamber inside are:—width, 4′ 1″; length, 6′ 3″; height, 2′ 5″.

The bottom is the native rock levelled.

The second chamber has the following dimensions:—entrance, 2′ 4″ high by 2′ 7″; chamber:—length, 6′ 7″; width, 4′ 1″; height, 2′ 5″. On the east, west, and south sides the rock is cut steep down to the platform on which the altar stands. Adjoining this tomb on the east is another sepulchral monument, composed of two tombs cut in the rock, above which are two steps.

The entrance and floors of these two tombs are on a level with the lowest step of the other tomb. A ledge is cut in front of them, with an average width of 2′. Its length is 11′ 10″. At right angles to this ledge the rock is cut down to a vertical face 4′ 1″ high. Above the entrances to the tombs the rock is cut so as to overhang like an architrave. Above this face the rock is levelled so as to form a platform, of which we could not ascertain the extent, as it was covered with earth.

The dimensions of these two tombs are as follows:—

Western tomb.

Entrance—height, 2′ 6½″; width, 2′ 6″.

Chamber—length, 8′; height, 2′ 6½″; width, 2′ 6″.

East tomb.

Entrance—height, 2′ 7″; width, 2′ 7″.

Chamber—length, 6′ 9″; width, 4′ 6″; height, 2′ 7″; thickness of doorway, 1′ 3″.

Between the chambers the rock is cut so as to imitate a square pier.

Nearly at the top of the hill on which these tombs are situated, and facing the north-west, is a third tomb, consisting of a chamber in which are two *sori;* the whole cut out of the solid rock. The roof of the chamber is cut nearly in the form of a four-centred Gothic arch. The lintel of the doorway has still the holes for the bolts.

On the opposite side of the hill is another tomb, consisting of an oblong chamber, entered by a triangular-headed doorway which faces the south-west. Inside is a ledge or step in which are two holes, one round, the other square. The breadth of this ledge is 1′ 7″. The diameter of the round hole was 1′ 1″; the other hole was 1′ square. Outside this is an oblong cutting which seems like an entrance. Perhaps a large stone has been inserted in this cutting.

The summit of the hill is a mass of rock, which has been cut into steps for the reception of a wall all round. An oblong tower probably stood

on it. The dimensions of this tower must have been 19′ 9″ by 9′ 9″.

The next place we arrived at was Farillia, distant two hours from Sandama, one hour from Gül, and about a quarter of an hour from the sea-shore. In the summer the inhabitants live in the gardens on the shore in bowers.

Here is a harbour which opens north-north-east. There are a few houses and gardens on the shore. A small wooded valley extends from the harbour inwards in a southern direction. It is surrounded by steep barren hills.

Here we were shown several tombs cut in the rock at the base of the hills. Three of these were chambers, containing separate *sori;* the whole cut out of the rock. One of these chambers was about 15′ square.

From Farillia we went to Gül. We started at 6·10 a.m. About a quarter of an hour from Farillia we noticed on our right a large cave entered under an arch. At 6·50 we crossed a high ridge, from which the inner part of the gulf as far as Guverjilik was visible.

At 7·30 we arrived at Roumeli-köi, a village consisting of clusters of houses on the sides of barren hills. There is a small harbour, facing east by north, with an island in front. On the sloping hill above the shore is a ledge of overhanging rock, in which a number of tombs are cut with square-headed entrances, exhibiting a great variety of doorways. Near the shore is a sarcophagus cut out of a mass of rock, but not detached from

it. Its length, in the clear, inside is 5′ 8½″ by 1′ 10″; its depth, 1′ 11½″. This has had a cover; the sides of the block of rock are cut into steps all round the margin of the sarcophagus.

The scenery in this part of the peninsula is wilder, the villages on the shore smaller, the hills more rocky, higher, and more picturesque in form than in the district nearer Myndus.

After leaving Roumeli-köi we crossed a second promontory, and arrived at Gül at 8·30 a.m. The distance from Farillia to Gül is called one hour, but is probably two hours.

Gül is a village situated very near the sea. A small valley, richly wooded, but rather marshy, stretches inland from the sea. Here fever is prevalent. As we entered the valley, I noticed close to the sea two or three ruined tombs of the Roman or Byzantine period, containing tall vaulted chambers.

The hill, marked in the Admiralty Chart "Pyramid Hill," appears here, south by west. The valley runs in a north-west and south-east direction. There were many vineyards here. The vines were high, and hanging from trees. The figs here are remarkably fine. To the east the valley terminates in a fresh-water lake surrounded by marshes.

We walked as far as some hills west of the valley, where we noticed tombs cut in the rock with square doorways. The rock on this hill runs in horizontal strata north-east and south-west. These strata are composed alternately of hard and soft beds. Where the soft beds decay, the hard strata overhang,

forming ledges as at Calymnos. The structure of the rock appears to be a volcanic conglomerate. We remarked the same kind of rock at Farillia.

On our way back to the shore we came to a place where the rock had been quarried in beds and steps. Here apparently the covers and doors of tombs had been quarried out. This spot greatly resembles the site called Δᾶμος at Calymnos. In the valley near the sea are the ruins of a Byzantine village overgrown with brushwood.

Retracing our steps along the shore, in the direction of Roumeli-köi, we came to one of the tall vaulted buildings which I had noticed on arriving. This stands on the shore, about the middle of the west side of the bay. A few feet higher from the shore is a Greek tomb cut in the rock, and below this some large blocks of blue limestone, with a Greek cornice and wreaths sculptured on them. They are built into a Byzantine wall, but probably formed the face of a tomb near this spot.

I examined the hill from the opposite side of the bay which overlooks the marsh. Neither here nor in the marsh below was any trace of an Hellenic city.

On submitting to the late Col. Leake my notes on the site of Gül, he came to the conclusion that the ancient remains here are those of Telemessus. This was the seat of a celebrated oracle, distant, according to the geographer Polemo, sixty stades from Halicarnassus. Colonel Leake remarks, that the distance of Gül from Budrum corresponds

sufficiently with this statement; that the name Τελεμησσός is derived from Τέλμα, a marsh; that the Turkish name Gül has the same meaning, and that it is to be presumed that the marsh here has always existed.[i]

In the Map of Caria prefixed to this volume, I have so far adopted Colonel Leake's view as to place Telemessus at Gül conjecturally; but, on reconsideration, I am disposed to regard this place rather as the site of Caryanda.

The following are the grounds of this change of opinion. Leake states that Telemessus was situated on the Iasic gulf, but I cannot find on what ancient authority this assertion is made, and, if it is a mere assumption, the identity of Gül with Telemessus can hardly be considered as proved by the mere correspondence of distance.

With reference to Caryanda, on the other hand, we know the following facts.

It was situated between Bargylia and Myndus, according to Strabo, and Stephanus describes it as near Myndus.[j] Scylax, or whoever is the author of

[i] Leake, Supplement to Numismata Hellenica, London, 1859, pp. 100, 1, and Journal of Classical and Sacred Philology, Cambridge, iv. pp. 241, 2. See also Polemo, ap. Suid. Phot. Etym. Mag. *s. v.* Τελμισσεῖς. Colonel Leake prefers the orthography Τελεμησσός to the more usual form, Τελμισσός, relying on the authority of two lines of Aristophanes, from his lost drama Τελμισσεῖς, which are cited by Stephanus Byzantius, *s. v.* Τελμισσός, in proof that this word was sometimes written with four syllables.

[j] Strabo, xiv. p. 658, ed. Kramer :—*εἶτ' εὐθὺς ἡ Μύνδος, λιμένα ἔχουσα, καὶ μετὰ ταύτην Βαργύλια, καὶ αὕτη πόλις· ἐν δὲ τῷ μεταξὺ Καρύανδα λιμὴν καὶ νῆσος ὁμώνυμος ταύτῃ, ἣν ᾤκουν Καρυανδεῖς.* The

the Periplus which bears his name, describes it as an island, a city, and a port.[k] Pliny and Mela mention a Caryanda on the mainland, and the former author speaks of an island of the same name with a town.[l] It is evident from these statements that the ancient city must have been situated on the coast close to an island, the shelter of which probably formed its harbour. In the notices of Caryanda, both in Strabo and Stephanus, mention is made of a lake, λίμνη, of the same name.

It is true that in the printed editions of both these authors, λιμήν has been substituted for λίμνη, in order to reconcile these passages with the statement of Scylax; but this change is unsupported by a single MS. in either case, and in the text of Strabo, if we substitute λίμνη into λιμήν, the word ταύτῃ, which refers to λίμνη, must also be altered.[m]

Assuming, therefore, that the original reading in these two passages is the true one, and applying the description of Caryanda to Gül, we find a remarkable coincidence in the features of the site. It will be seen by the Admiralty Chart, No. 1546, that in the Bay of Gül is a small island within which is an anchorage, and on the shore are remains

MSS. here have λίμνη for λιμήν. See Kramer's note, Stephan. Byzant. *s. v.* Καρύανδα, ed. Berkel. πόλις καὶ λιμὴν ὁμώνυμος πλησίον Μύνδου καὶ Κῶ.

[k] Periplus ap. Geograph. Gr. Minor. i. p. 297, ed. Gail. Καρύανδα νῆσος καὶ πόλις καὶ λιμὴν (οὗτοι Κᾶρες).

[l] Plin. N. H. v. 29, § 29, and v. 31, § 36. Mela, De Situ Orb. i. 16.

[m] See the article *Caryanda*, in Smith's Dictionary of Greek and Roman Geography, and Groskurd's note, Transl. Strabo, iii. p. 53, there cited.

indicating the site of an ancient city and a marsh, which may very well be the λίμνη of Strabo and Stephanus.

In support of this attribution it may be observed, not only that Gül corresponds with the description of Caryanda, but that no other site lying between Myndus and Bargylia does so equally well.

It has been already stated that at Pasha Liman are no remains to show that an ancient city ever stood there, nor is there any marsh or lake.

In the Admiralty Chart, and also in the Map of Caria in the work of Lebas, Caryanda is placed at Guverjilik, at the head of the gulf, Tarandos being thus identified with the island mentioned by Scylax. But at Guverjilik there is neither lake nor ancient remains, and the situation is further from Myndus than the passage of Stephanus would imply.[n]

We left Gül at 12·15, ascending from the shore of the lake by a road nearly south, which leads through a pine-forest, up to the range of mountains running east and west through the peninsula. At 1·20 we arrived at a tank on the summit of a ridge.

The road here passes between two high peaks.

The view from this point shows the head of the

[n] In the Admiralty Chart, ancient remains are marked on a site at the northern extremity of Tarandos, and Lebas publishes an inscription, No. 499, as coming from Caryanda. These indications induced me to follow the Hydrographers in placing Caryanda at Guverjilik in the Map prefixed to this volume. I regret that I was prevented from exploring the island of Tarandos, which I recommend to the notice of future travellers.

gulf and the opposite coast running down towards Geronda. This coast is less picturesque than that on the opposite side, the line of mountains being nearly horizontal. The country immediately below us on the southern shore was undulating, barren, and deficient in villages.

The road continues along the side of a deep ravine, between two high peaks, called Geril Dagh. After five minutes, Orak and the mountains of the Gulf of Djova come in sight. The view here is very fine. The sea is seen from a foreground of rocky ravines. From this place to Budrum we observed nothing worthy of note.

CHAPTER XXVI.

EXCURSIONS IN CARIA.

Guverjilik ; Bargylia ; Mylasa ; Labranda ; Stratonicæa ; Mughla ; Marmarice ; Keramos.

THE district of Budrum is under the jurisdiction of a Caimakam resident at Mughla, a large town in the interior. I had occasion in the course of the expedition to make several visits to this place.

The route is an interesting one, passing through Mylasa, the ancient capital of Caria, and Stratonicæa (Eskihissar).

Two roads lead from Budrum to Mylasa. One of these passes through Kerowa, an inland village, situated in a wooded and thinly-populated district. On this route I could hear of no ancient remains. The other road to Mylasa passes along the shore of the Gulf of Mendelet by Guverjilik, in the immediate neighbourhood of which the ancient Bargylia is situated. The first part of the route from Budrum to Guverjilik traverses a rocky and desolate district destitute of villages, and with no vegetation but the arbutus and other mountain shrubs. At the distance of an hour and a half from Budrum the road descends to the shore of the gulf opposite

a small island, thence continuing along the coast to Guverjilik, distant about three hours and a half.

Both sides of the gulf here are barren and uninteresting. Guverjilik is a wretched hamlet, once a village, but now consisting of about three houses. A Turkish custom-house is placed here to levy an export duty on the pine-timber of the neighbouring forests.

This timber is used in the building of country ships and caiques; it is of little value, the trees being of small girth, and the planks carelessly sawn, so that much is cut to waste. Charcoal is also exported from this place. There is safe anchorage at Guverjilik; but its situation is very unhealthy.

The sea appears to be gradually receding from the head of this gulf, and its extreme shallowness along the shore of Guverjilik is probably the cause of the miasma which makes this place very subject to intermittent fever. No good drinking-water is procurable here.

At the mouth of a well opposite to the custom-house, I noticed a fragment of architrave from some Greek building.

At the distance of two hours to the north of Guverjilik, on the shore of a gulf now nearly filled by alluvial deposit from a small river, are the ruins of an ancient city, now called Assarlik. The best authorities agree in placing Bargylia on this site.[a]

[a] This site is noticed by Texier, Asie Mineure, iii. p. 144, who claims the merit of having discovered it. It is also described by Prince Pückler Muskau, Die Rückkehr, iii. pp. 177-9. It is

The ancient city stood on rising ground, to the east of which is a dreary waste of muddy marsh, where are now salt-pans, and which in the time of the Romans must have been covered by the sea.

Salt is prepared here in great quantities and is chiefly consumed by the neighbouring districts.

At the time of our visit, which was in the autumn, it was piled up in little heaps all over the plain, and strings of camels were conveying it away all day.

At the creek connecting this marsh with the sea is a small landing-place, where we saw a ship taking in a cargo of salt, and a few caiques at anchor. The marsh was covered with herons and other aquatic birds.

The ruins are all laid down in the Admiralty Chart, No. 1531.[b] Those principally to be noted are :—

(1.) A small temple on an eminence, lying north-west and south-east, and overlooking an Odeum on the south-east and a theatre on the east. The line of the foundations appears at intervals. The fol-

curious that rather more than a league to the east of it a place called Barvulyeh is marked in the Admiralty Chart. This name appears to be a corruption of the ancient name Bargylia. I am not aware whether there are any ancient remains on this spot. By an inadvertence the word Bargylia has been placed over this name in the Map prefixed to this volume. It should have been a little to the west of it, where the ruins are marked on the shore of the gulf.

[b] A plan of these ruins, which appears to be based on the Admiralty Chart, is given by Lebas, Voyage Archéologique, Itin. Pl. 67.

lowing measurements were taken by Lieutenant Smith and myself.

From the upper step of the south-east wall to what appeared to be the foundation of the north-west wall, 96′. This appears to be the length of the peristyle.

At the distance of 37′ 9″ from the south-east front was a wall running parallel to it.

The sides of a triangular stone which had formed the apex of the pediment measured 4′ 1″ by 2′ 2½″ by 2′ 3″.

The corner-stone of the pediment measured 2′ 6″ by 2′ 6″ by 1′ ⅝″. The depth of the cornice was 10½″.

Among the ruins were two pilasters having on three sides five flutes. The width of each flute in the clear was 3″; the space between the flutings ¾″.

These pilasters were only fluted in the upper halves of the shafts. From the line of the base to the commencement of the flutings was 5′. The pieces of pilasters averaged 7′ in length.

The sides of these pilasters measured 1′ 8″ by 1′ 10½″. Some shafts of columns similarly fluted were also lying here; at 6′ above the base their diameter was 1′ 9½″.

Below the south-east front of the temple is the Odeum, on the way down to which is a small square altar 2′ in height with a width of 1′ 9″ by 1′ 10″.

On each face is a figure in relief. At each corner has been an animal's head, now broken away; between each pair of heads is a festoon.

Of the four figures one is a female clad in a *chiton* and *peplos*. She holds in her right hand a *phiale*, in her left a cornucopia.

(2.) Artemis in a talaric *chiton* with a *diploidion* reaching to the hips. She holds in her left hand a bow strung. Her right hand is raised to draw an arrow from her quiver.

(3.) Apollo Musegetes (?). A male (?) figure, holding in his left hand a lyre. This relief is much mutilated.

(4.) A bearded male figure, Dionysos (?). Over his lower limbs is a *peplos;* in his right hand is a *phiale.* His left hand rests on a terminal figure much mutilated. At the base this altar is finished with an enriched cyma. The whole design is very elegant and probably of a good period.

A little to the east of the temple, and immediately above the theatre, is a foundation marked in the Admiralty Chart.

It lies north-east and south-west. Its length is about 45′, its breadth 31½′. It appears to be paved with marble flags inside.

It is difficult to say what this building has been; the foundations appear to have been rebuilt in places.

South-east of the Odeum is the foundation of a Doric portico, lying north-east and south-west. Its length is 50′.

The position of each column is marked by a circular space cut in the stone.

The intercolumniation is 7′ 9″. The columns have a diameter of 1′ 11″ with flutes.

The architrave has three planes. Several

pieces of it lying *in situ* are inscribed as follows:—

(1.) ΚΑΙΑΓΩΝΟΘΕΤΗΣΑΣΟΜΟΛΩΙΑΚΑΙΔΙΟΝΥΣ..
ΤΟΝΠΥΛΩΝΑ

καὶ ἀγωνοθετήσας Ὁμολωΐα καὶ Διονύσ(ια)
τὸν πυλῶνα.[c]

(2.) ΕΡΜΙΑΣΣΑΜΙΑΔΟΥΠΡΥ . . . . . .

Ἑρμίας Σαμιάδου πρυ(τανεύοντος).[d]

(3.) ΠΥΛΩΝΑΑΝΕΘΗΚΕΝ
. . . . . ΑΣΙΚΑΙ ΤΩΙΘΗΜΩ

πυλῶνα ἀνέθηκεν
(Θεοῖς π)ᾶσι καὶ τῷ (δ)ήμῳ[e]

It is evident from these inscriptions that the building to which the architrave belonged was a πυλών or porch.

The *Homoloia* were games of Thessalian origin,[f] in honour of Zeus, Demeter, Athene, and Enyo.

In front of the Odeum, looking towards the castle, are some drums of large fluted columns of white marble.

Their diameter is 2′ 10″ without fluting.

The fluting commences at the height of 6′ $\frac{1}{2}$″ above the base. This latter seemed nearly similar to that of the temple of Hekate at Lagina.

The diameter of the capital is 2′ 10″; its height 2′ 10$\frac{1}{2}$″.

The Order is Corinthian, with leaves similar to those of the capitals at Lagina.

It is uncertain where these columns stood.

[c] Lebas, No. 485. [d] Ibid. No. 484. [e] Ibid. No. 487.

[f] See Boeckh, C. I. i. p. 733; Mueller, Orchomenos, p. 233, sqq.

Odeum.—The chord of this theatre is 49½′. The distance from the centre of the chord to the centre of the arc, at the lowest step, is 38′.

There are in all ten rows of steps, which are each 1′ 5″ in height.

Under the steps runs a vaulted passage, passing all round the building, as in the small theatre at Cnidus, noticed *ante*, p. 368.[g] The vaulting is grouted. At the centre of the curve of the arc the passage turns at a right angle.

The temple on the shore, marked in the Chart, had very small fluted columns and a few pieces of cornice, and little else. Close to the causeway on the shore, marked in the Chart, I found the inscription No. 496, of Lebas, containing a decree of the senate and people of Bargylia in honour of one Exekestos, son of Diodotos, who is styled φιλόκαισαρ, or friend to some Roman emperor.

In the plain to the east of Bargylia, on the road between Guverjilik and Tekram Bari, is a small eminence on which has stood a Greek temple. On the north side a few blocks remain *in situ*. The columns are of grey marble, fluted. They have been used as gravestones in a Turkish cemetery on the spot. I was told that this place was called Assari. I passed it in going from Tekram Bari to Guverjilik, and, according to my notes, it is distant one hour from the latter place. These ruins may be the same as those described by Texier, iii. p. 144, as being distant a league from Bargylia, *dans la plaine de l'autre côté des collines.* He

[g] See the notice of this theatre, Ionian Antiquities, iii. p. 20.

conjectures that the temple of Artemis Kindyas stood here.

After visiting Bargylia, we returned to Guverjilik, and proceeded thence to Mylasa, crossing the plain to the east of Bargylia. At the distance of an hour and forty minutes from Guverjilik, we passed the village of Wavri Köi,[h] on an eminence overlooking the plain about two miles distant on our right. Large herds of cattle are kept here, as the plain bordering on the salt marsh affords rich pasturage.

Five minutes after passing this village, I noticed a rock on the right-hand side of the road, in which was a small cavern surmounted by a niche 3′ high by 2′ 4″ wide.[i]

The road here falls in with the line of a causeway, in which I observed square blocks and part of an ancient cornice.

At two hours and ten minutes distance from Guverjilik, I noticed a tumulus on the right hand. Here a mountain beyond Mylasa comes in sight.

After travelling for four hours, chiefly through a plain country, we passed the village of Tekram Bari, situated on rising ground in the middle of a marshy flat, about half an hour distant on our left. Great numbers of cattle and sheep are bred here for the Smyrna market.[j]

[h] From the situation this seems to be the place marked Warbut-Köi in Kiepert's Map. See also Prokesch von Osten, Denkwürdigkeiten aus dem Orient, iii. p. 444.

[i] This seems to be the niche seen by M. Prokesch von Osten, Denkwürdigkeiten, iii. p. 444.

[j] In Lebas' Map of Caria, Passala is conjecturally placed at

I was told here that on the sea-shore, at one hour's distance from Tekram Bari, is a castle called Sakisli, described to me as built of marble without mortar. This place was said to be south of the mouth of the Sari Chai, at the distance of one hour from Chuluk and half an hour from Taliani.

At the distance of seven hours from Guverjilik we reached the spot where a cross-road branches off to Mughla. Here Paistchin comes in view on the right.

Mylasa is a large Turkish town picturesquely situated in a great plain. The inhabitants are very much less courteous and obliging to strangers than those of Budrum. Many fragments of architecture and inscriptions are built into the walls of the houses here, but most of them are of the Roman period.

This place has been so fully explored by Lebas and other travellers, that I found but few remains which had not been already noticed.

At about ten minutes' distance to the south-west of the town is a field called Guwiseh Guza. Here are a number of unfinished columns of grey marble ranging in a line with an old Turkish tomb

Tekram Bari. This, according to Stephanus Byzantius, *s. v.*, was the port of Mylasa. Pausanias states, viii. 10, § 3, that the distance of Mylasa from its port was eighty stadia. This would be about the distance from Mylasa to Tekram Bari. Between this place and the sea there is so much alluvial deposit that a gulf may have been here filled up. See Kiepert, Memoir ueber die Klein-Asien, p. 77; Ross, Kleinasien und Deutschland, p. 117. It should, however, be noted that Pliny, v. 31, makes Passala an island in the Ceramic gulf.

and a decayed fountain. To the south-west of these columns is a platform which appears to be supported by a wall under the surface. In a hedgerow near these remains are some smaller fluted columns.

In this field I noticed at a well part of a large column on which were the prongs of a trident rudely cut in relief, and some letters of a Greek inscription partly concealed in the wall. Near these remains a portion of the ancient city wall runs east and west for about 117 yards. Towards the south it runs up to the foot of a rocky hill, where it is lost. The masonry is polygonal. A view of this wall is given in the work of Lebas (Itin. Pl. 64).[k]

On the north side of the town is a very beautiful mosque, with a portal composed of three doorways with pointed arches.

The climate of Mylasa is not considered a very healthy one. During the summer, when the heat is intense, fevers prevail.

The temple of Zeus Stratios at Labranda, near Mylasa, has been already noticed, *ante*, p. 33.

The position of Labranda is thus indicated by Strabo. He states[l] that it was a dependency of Mylasa, distant from that place 68 stades, or about

[k] See the description of this site in Prince Pückler Muskau's Travels, Die Rückkehr, iii. p. 184.

[l] xiv. p. 659.

8½ miles, and situated in the mountains over which lay the route from Mylasa to Alabanda. As far as Labranda there was a paved road, which led to the temple of Zeus Stratios, and was hence called the Sacred Way.

Colonel Leake, in his "Asia Minor," pp. 230–234, after fixing the position of Alabanda at Arab Hissar, gives it as his opinion that "the vestiges of Labranda will hereafter be found on the mountain to the north-eastward of Mylasa."

On his return from Lagina Lieut. Smith halted at Mylasa for the purpose of exploring the site of Labranda; and, guided by the indications furnished by Leake and by local information, succeeded in finding his way to this spot, which, however, had been previously visited by Lebas, and also by M. Prokesch von Osten.[m]

The following is Lieut. Smith's account of this excursion:—

"Accompanied by one of the Turks who had come with me from Budrum, I went to Gargejek, a village in the mountains to the north of Mylasa, in the expectation of finding some one who might know of any ancient remains in that range of mountains. The village, however, was deserted, except by two children, who said that, if we went two hours farther up the mountain to a small village called Kodja Yailih, we should find some people who might be able to tell us what we wanted. We went, and there found the very remains I was looking for.

[m] See this traveller's account of Labranda,—Denkwürdigkeiten aus dem Orient, iii. pp. 447-51.

"The position of the ruins discovered by me at Kodja Yailih quite agrees with Strabo's statement, and with the direction in which Leake expected to find the site of Labranda. In the first place, the distance from Mylasa, although from three and a half to four Turkish hours, cannot be more than eight or nine miles in a direct line, thus corresponding to the sixty-eight stades of Strabo.[n] Again, as to direction, the bearing from Mylasa is $24\frac{1}{2}^{\circ}$ east, or about 13° east, allowing for the variation of the compass. Now, a line drawn from Mylasa in this direction would pass close to Arab Hissar, where (according to Colonel Leake's opinion) stood Alabanda.

The ruins are very finely situated near the summit of the Kodja Yailih mountains, the ancient Mount Latmus, according to Kiepert. A principal ravine opens from it down to the valley of Mylasa. "The site is covered with ruins of massive Hellenic masonry, some of which appear to have been terrace walls. The most important of these ruins is that of a small distyle temple *in antis*, consisting of a *pronaos* and *cella*, with a square recess at the end. The length of the cella inside the walls is 38′ 3″ by a width of 33′ 6″. The doorway is 12′ 2″ in width. Two lintel stones still stretch across the top. The height of the doorway is about 18′. The flanking walls consist of twelve courses, each about $1\frac{1}{2}$′ deep. The thickness of this wall is 6′ $\frac{1}{2}$″. Beyond the doorway the side walls of the *pronaos* extend 16′ 8″.

[n] Strabo's statement is confirmed by Ælian, de Nat. Animal. xii. 30, who gives the distance from Mylasa as seventy stades.

At a height of 12′ from the ground outside, and 2′ 3″ from the floor inside, the walls are pierced at regular intervals by windows 6′ 3″ by 3′ 6″ at the base, tapering slightly upwards. Round these windows is a slight sinking, as if to receive shutters.[o] The view from them is most striking, embracing the plain of Mylasa, Paitschin, Leros, Calymnos, Cos, Budrum, and the mountains all round. Near this building drums of fluted marble columns were lying about. The diameter of one was about 3′. A smaller one measured 2′ 1″."

The above description of this temple corresponds very exactly with the plan and elevation of it given in Lebas' Voyage Archéologique.[p] The windows

[o] Fellows appears to have seen these ruins on his way from Arab Hissar (Alabanda) to Mylasa. He describes them thus: Lycia, p. 66, "At about twelve miles before we reached Mylasa, and to the north-east of that city, we passed amidst the woods some important ruins of good masonry and of an ornamental character; one fine building, with a door 12′ wide within a windowed portico, and the square interior or cella having windows on either side, seemed the most prominent. The portico, formed by the extension of the side walls of the cella, is of the kind known as a portico *in antis;* two fluted columns lay near it. The whole of the buildings of the place seemed compact, and may probably have been enclosed by a long wall running in front." Prokesch von Osten, in the work already referred to, *ante*, p. 449, describes other ruins on this site. He saw a portico with twelve columns standing, now probably thrown down; a great number of pieces of frieze lying on the ground; a massive wall of hewn stone fitted without mortar, 134 paces long, connected with a row of chambers not less than 200 paces long; and at the end of the wall a tower. The whole area covered by the ruins he estimates as not more than 400 paces in width: he considers these remains to be of the Roman period. Labranda was also visited by Prince Pückler Muskau.—See Die Rückkehr, iii. pp. 195-9.

[p] ii. Plate 8, and Itin. Plate 65.

are an unusual feature in Greek temple architecture, but occur occasionally, as in the Erectheum at Athens. From the massive and simple style of this edifice it seems probable that it is the celebrated temple of Zeus Stratios, which has been already noticed (*ante*, p. 33). It is true that the scale of the temple as given by Lebas does not seem at first sight to correspond with the words of Herodotus, who describes this temple as ἱρὸν μέγα ;[q] but the word ἱερόν must be interpreted here in the sense of *temenos*, or sacred precinct. It has been already noticed that in this temple was an archaic statue of Zeus Stratios, which is represented on the reverse of the silver coins of the princes of Caria, and also on many copper coins of Mylasa of the imperial series. These latter coins probably give the most accurate representation of this ancient ξοανόν.

A front view is given of the statue which stands with the feet close together like a term, and the arms extended at right angles to the figure on each side. The body is draped to the feet; on the head is a *modius;* in the right hand is the *labrys* or battle-axe, dedicated by Ardelis; in the left a spear. From each arm hangs a fillet. On these coins the statue is sometimes placed within a distyle or tetrastyle temple, doubtless intended to represent the temple at Labranda.

On the coins of Mausolus and his successors the rudeness of this primitive type seems to have been

[q] v. 119. On the meaning of *ἱρόν*, see Baehr *in loco;* Hermann, Gottesdienstl. Alterthümer, p. 83, § 19, 2.

modified by a later artist, probably from æsthetic considerations. Zeus is bearded, and wears a talaric *chiton* and *peplos*. He is advancing to the right, holding in his right hand the *labrys*, which rests on his shoulder; in his left he holds a sceptre.[r]

The *labrys* is a well-known type on coins of Caria, and is sculptured on the keystone of a Roman gateway still standing at Mylasa.[s]

The temple of Zeus Stratios at Labranda must have been to the Carian people what the temple of Jupiter Latiaris on the Alban Mount was to the Latin confederacy. Both these temples were situated on the summit of lofty hills, and the periodical gatherings at their festivals must in either case have given an opportunity of mustering the whole of the population capable of bearing arms, and thus have had a political importance.

I have already mentioned (*ante*, p. 48), that on the occasion of the great annual *panegyris*, held in the temple at Labranda, an attempt on the life of Mausolus was made by certain conspirators within the Hieron, and that it was in this spacious precinct, and in a sacred grove of plane-trees attached to it

[r] Mionnet, iii. p. 357, Nos 314, 316, 320, 324 ; Suppl. vii. p. 511, Nos. 369, 372, 376, 377. Fellows, Lycia, Pl. xxxv. fig. 5. According to Ælian, de Nat. Anim. xii. 30, a sword hung by the side of this statue, *εἰς τὸ ἄγαλμα ξίφος παρήρτηται*. Hence, perhaps, the name Chrysaoreus, under which Zeus was worshipped by the whole Carian race at the Chrysaorium near Stratonicæa. On the Zeus Labrandenos, see *ante*, p. 33 ; also, Trésor de Numismatique et de Glyptique, Galerie Mythologique, pp. 51-6.

[s] Ionian Antiquities, ii., Plate 22. Fellows saw several sculptured key-stones with this device at Mylasa.—Lycia, p. 75.

that the Carians collected after their defeat by the Persian Daurises. The grove of plane-trees was probably situated in the ravine seen by Lieutenant Smith below the site of the ruins. The spot was one well chosen for the rallying-point of a race of mountaineers like the Carians: for, though so high above the plain, the site must have been well supplied with water and pasturage,[t] and the approach to it from the plain below must have been almost impossible to an invading army, if the Carians were posted so as to command the ravines and passes. An inscription published by Lebas[u] speaks of the sacred land attached to this temple. It appears from another inscription, *ibid*,[v] that there was a town or village at Labranda, the inhabitants of which were in alliance with those of a neighbouring town called Olymos, which Lebas places a little south of Labranda and north-east of Mylasa.

Ælian[w] states that at this temple was a spring of clear water, containing fish with gold necklaces and rings. It is probable that this tale refers to votive objects thrown into the fountain, and possibly attached to living fish in it. In like manner, at the Amphiaraion near Oropus, gold and silver coins were thrown into a fountain by the worshippers.[x]

It has been already remarked, *ante*, p. 33, that a

[t] This is shown by its Turkish name Yazlik, pronounced Yailih. See Spratt and Forbes, Lycia, i. p. 57, where a yailih is described as a fertile plain or basin which appears scooped out of the summit of a mountain. Lycia has many such yailihs, where the inhabitants retire in the summer heats.

[u] No. 338. [v] No. 334. [w] De Nat. Anim. xii. 30.

[x] Pausan. i. 34, 3.

sacred way led from Mylasa to Labranda. This was evidently the road which was seen by Fellows in his journey from Arab Hissar to Mylasa, which he describes thus, p. 67 of his Lycia:—"In descending the mountains towards Mylasa we followed, and continually crossed and re-crossed an ancient paved road; the large stones differing from those of later days by being wrought and fitted together with the protruding natural rock: the road in passing ravines was also built up with solid Greek masonry."[y] Along this road, as we learn from Strabo,[z] the sacred processions passed from Mylasa to Labranda; hence its extreme solidity.

Near the temple Lieutenant Smith saw a large tomb, which he thus describes:—

"Higher up the hill I found a remarkable tomb in an almost perfect state of preservation. It consisted of a principal inner chamber, containing three plain rough-cut sarcophagi, and a smaller outer chamber, which has served as a vestibule to the other. (See Plate LXXVII.) A doorway leads into the outer chamber, and opposite to it was another doorway connecting the two apartments, the lintels of which were formed by a single stone in the manner shown in the section on E F, in the Plate. The sides and roof of the chamber

[y] This Sacred Way was also seen by M. Prokesch von Osten, iii. p. 448. He describes it as 30′ broad. It is also noticed by Mr. Waddington, Voyage Numismatique en Asie Mineure, p. 40; and Prince Pückler Muskau, Die Rückkehr, iii. p. 196. M. Prokesch von Osten observed many ancient fountains at Labranda,—iii. p. 450.

[z] xiv. p. 659.

were one continuous semicircular arch, constructed on the Egyptian principle.

"The whole length of the tomb inside was 19′ 8″ by 11′ 2″ width. The side walls were carried up outside, so as to form an upper story, consisting of one room, occupying the entire area of the chambers, and roofed over with immense slabs, laid side by side like beams, and stretching from side to side. The dimensions of all of these were nearly similar, viz., 16′ 2″ by 2′ 9″ by 1′ 7″. The height of the upper story from the floor is 3′ 11″. Outside the outer doorway the rock is cut level for a foundation."

A plan of this tomb is given by Lebas,[a] who adds a third outer chamber nearly equal in length to the two described by Lieutenant Smith, and with an entrance from the side. This larger outer chamber may be considered as the vestibule to the whole. Lieutenant Smith appears to have only seen the lines cut for its foundation. The wall and doorway of this chamber given by Lebas may have been removed previously to Lieutenant Smith's visit.

Externally this tomb has had a Doric entablature, which is now lying in ruins at the side of the basement, and probably surmounted it, as in the case of the Lion Tomb, which it resembles in the details of the order as given by Lebas. (See *ante*, p. 511.) The commanding position of the tomb at Labranda, its size, and the general character of its architecture, lead me to conjecture that it may have been the place of sepulture of Hekatomnus.

[a] Voyage Archéologique.

MYLASA TO ESKI HISSAR.

This journey occupies about six hours. The first part of the route lies through an extensive plain, lying to the east of Mylasa. Here I noticed a singular sort of aqueduct, consisting of pipes of pine-wood, laid in the ground and jointed together. Pitchers are also made of wood throughout those parts of Caria where the pine abounds. After traversing this plain we ascended gradually by a rugged track into a mountain district covered with forests of pitch-pine. The road winds along picturesque glades, following the course of a winter torrent.

On our left was a high mountain, the name of which, I was told, was Ak-sivri. According to Kiepert's Map, this would be a portion of the range of Mount Latmus. At four hours' distance from Mylasa we crossed a mountain ridge, whence we descended through a rocky broken country to Eski Hissar. Here we found the inhabitants much more friendly than at Mylasa, and I was consequently enabled to examine many fragments of inscriptions built into the walls of houses, and to purchase a number of copper coins.

At the distance of half an hour from Eski Hissar the road crosses the source of a small river called Buzlik Chai, which was flowing north, and which, I was told, was a tributary of the Mendere. The water issues from a built passage under ground.

Here are foundations, as if some ancient edifice had stood on this spot. At the distance of one hour from Eski Hissar, we passed on the left the village of Agriköi,[b] which contains about 200 inhabitants. The direction of the road here was due east. Half an hour further on we passed on the right the village of Buzuk, close to the road. From Agriköi for two hours onwards we traversed a rich plain cultivated with Indian corn. The remainder of the route passed over a more barren and mountainous district. At the distance of about four hours from Eski Hissar we passed on the left the village of Baizer: the direction of the road here was south-east. I noticed in this journey that in many places small strips of rag were tied to the branches of trees on each side of the road, and was told that the Turks attached one of these rags whenever they had an illness. I met with the same custom in Mytilene.

Mughla is a large Turkish town, situated in a plain at the foot of a steep rock, on which has evidently stood an ancient Acropolis. This rock is distant about twenty minutes to the north-east of the town. The top is nearly level, so that, seen from below, the rock presents the appearance of a truncated cone. A road from the town winds along the south and west sides of the base. This road follows the line of an ancient approach to the Acropolis, as is shown by the number of square niches and caverns

[b] So pronounced, but written Achurkoi in Kiepert's Map. Lebas writes Akchourkeui.

cut in the rock on each side: these, doubtless, contained votive offerings.

On arriving at the summit of the rock, I found a level platform, which has been surrounded by an Hellenic wall. The greatest length of this platform is from south-west to north-east. On the north-east side a piece of ancient wall remains, running north-west by south-east. It may be traced for about 46′ in a western direction, after which it makes an angle to the south for 10′ and then runs on to the south-west, following the edge of the platform. This wall is constructed of squared blocks, of no great size, without mortar. In some places it is less regularly built and may have been repaired in modern times. About thirty yards to the north-east of this wall are two cisterns cut in the rock.

At the south-west end of the platform extensive landslips appear to have taken place, and great fissures occur in the rock, as if it had been rent asunder in some convulsion of nature. On this side the wall has been carried away, but there are marks in the rock where a bed has been cut for its reception.

On the south-east side the platform terminates in an open precipice, below which is a mountain torrent. On this side two chambers are cut out of the rock, in one of which was a window with two steps on the inside of the sill, but all has been torn and convulsed by earthquakes.

This hill fortress commands an extensive view over the plain.

Descending from the platform, I came to the foundations of a tower facing west. Part of these foundations had been carried away by the fall of the rock from above. A large chasm, 40′ deep, intervenes between the north and south walls of this tower.

I could not hear of any antiquities at Mughla, but Ross discovered here in the house of a Greek inhabitant a marble pedestal inscribed with a dedication by Nicholaos, the son of Leon of Rhodes, to Hermes, Herakles, and the κοινόν or community of the Tarmiani. He supposes that this κοινόν was one of the *conventus* noticed by Pliny, and that it was probably attached to the συντέλεια of Cibyra. This inscription having been found at Mughla, Tarmiani is probably the ancient name of this place.[c]

At Mughla I purchased a gold coin of Pixodarus, the only specimen of this piece which I met with in Caria. It is remarkable that during so long a residence at Budrum I hardly ever had coins of the Princes of Caria offered to me for purchase.

In November, 1855, I had an opportunity of visiting Marmarice in H. M. S. *Medusa*. The following are my notes of this place, and of a journey thence to Mughla.

Marmarice, the ancient Physkos, is well known

[c] L. Ross, Hellenika, i. p. 67, Halle, 1846. Kiepert (Memoir ueber die Karte von Kleinasien, p. 77) observes that the Tamiani mentioned by Livy, xxxiii. 18, are probably the same people.

to modern navigators on account of its magnificent harbour, which is completely landlocked, and capable of affording accommodation to the largest fleet.

The village of Marmarice consists of a handful of houses situated on the edge of a marsh where malaria prevails. The harbour has been defended by a small mediæval castle, now in ruins.

I could find no remains of the ancient city except on a hill rising abruptly out of the plain at the distance of three-quarters of a mile to the north of the village.

The road from Marmarice to this hill passes through a Turkish garden at its foot, in which are some remains of a Greek church. From these ruins to the top of the hill is a rocky path winding through brushwood up to a mediæval castle built of concrete and rough stones, and called Assarkalessi. It commands a view of the bay and surrounding country.

In descending the hill I noticed the south-eastern angle of an Hellenic fortification, the south wall of which is visible at intervals through the brushwood for about 150 yards. On the north side the foundation only runs on a few yards. The wall is composed of rough hewn blocks, averaging a yard in length. At the angle two courses remain above the foundations.

Near these remains was a subterraneous passage, covered with large slabs: this may have been a Greek tomb.

From Marmarice I proceeded to Mughla in

the company of Captain William Heath, R.N., then commanding the "Medusa."

We left Marmarice at 9.15. Our road lay nearly north. The earlier part of it led up to a mountain-pass. The scenery was very picturesque. The sides of the hills were covered with the pitch-pine. On the left we passed two high hills, the first called Gurt Bek, the second Bel Bashy. At 10.30 we crossed a high ridge. On descending we came into a valley formed by alluvial deposit. Here was a Khan called Dasha Khan, which we reached at 11.30. Near this Khan I noticed a wall of Hellenic masonry, built with squared blocks, at a place called Yelgin. At 12.10 we passed an old castle on a hill on the left called Alten Sevrissy. At 12.30 we forded the river Gheli Bourla. The natural channel is about thirty yards wide, but in rainy weather the stream fills the whole of the valley. At this ford are the ruins of a bridge. This river flows into the gulf of Djova. At 3.30 we got upon a causeway marked in the Admiralty Chart as an "ancient paved road." This leads through a low alluvial plain to Djova. The first part of this road passes through a swampy tract covered with thickets. In crossing this swamp I noticed a large block with a socket worked in it, as if it had received the hinge of a door. This was of ancient workmanship. We arrived at Djova at 5.30 p.m. Here are two or three houses on the shore, one of which is the residence of the quarantine officer.

The anchorage at Djova is good, but the situa-

tion very unhealthy in summer from malaria, and the few inhabitants have a wan, fever-stricken look, which reminded me of Strabo's description of the Caunians.[d] I could see no Greek remains here except a square niche cut in the side of the cliff which overhangs the sea. On the road to Mughla, at half an hour's walk from the Scala, is a mediæval castle overlooking the marshy plain. The eminence on which it stands was probably a Greek Acropolis, as on the side looking towards the Scala is a piece of polygonal masonry.

In the road below are traces of Hellenic walls along the edge of the valley.

On leaving Djova we crossed a lofty ridge overlooking the castle, from the summit of which a magnificent view opened out to the south. The horizon was bounded by the snow-crowned peaks of the Lycian mountains, and in the middle distance could be seen other mountains of the boldest and most picturesque forms, and a large salt-water lake, Kudjis, eight hours distant, which lies north of Dolamon. The steep sides of the mountain on which we stood were covered with the arbutus, which at this season had the most luxuriant tender green foliage.

After crossing this ridge the road descends gradually through a succession of open valleys into the plain of Mughla. At three hours' distance from this place I noticed on my right hand

[d] xiv. p. 651.

a rocky hill, high up the side of which was an Hellenic wall. On questioning a Turkish peasant on the spot, I was told that the hill was called Assar, and that on its summit also were walls. The name of the valley on the right of which I noticed this hill is Kizil Agatch. The country between Djova and Mughla is but little cultivated; patches of ploughed land occur here and there in the midst of tracts covered with brushwood. Not a single village is visible on this road, and the district is evidently very poorly populated.

In the course of the year 1857, Lieut. Smith proceeded up the Gulf of Djova in a caique, for the purpose of purchasing timber for the expedition. On his way he examined the site of Keramos, situated on the north side of the gulf. His observations on this site are as follows :—

"By reference to the Admiralty Chart, it will be seen that the ruins of Keramos are situated in a plain which projects considerably into the sea. This plain is bounded on the north by a ridge of high and steep mountains, and in other directions by the waters of the gulf. These mountains, marked in Kiepert as Mount Lida, run east and west along the shore, increasing in height and grandeur as they approach the head of the gulf.

"We anchored on the east side of the plain. Walking westward from this point, the first object is the basement of a large building of the Corinthian order. It stands on the north side of the plain,

being built on the slope at the foot of the mountains. On this account the south side of the basement, that is, the one next the plain, is the highest; and the two adjacent sides, the east and west, decrease in height according to the upward slope of the hill, while the northern side cannot be seen at all. The whole is built of very large blocks of pudding-stone, beautifully squared and jointed. The courses are alternately of blocks laid flat and on edge. In the courses in which the blocks are on edge, the stones are alternately *headers* and *stretchers*, like Flemish bond brick-work.

"The foundations are of hard blue limestone, built into steps with polygonal masonry.

"This basement has a cornice moulding of the same kind of stone.

"The blocks of pudding-stone are very large, one which I measured being 15′ 3″ × 3′ 4″ × 1′ 7½″. The length of the south side is 104′ 3″. Not being able to find the north side, I could not get the length of the east and west sides, but traced one of them for a length of 96′. The whole place is encumbered by the ruins of a monastery.

"Inside the walls of the basement are fragments of the superstructure of the ancient building. They are of white marble, and seem to have belonged to a temple.

"The columns are not fluted. The diameter of some is 2′ 7″, and of others 2′ 1″. I saw no bases.

"The capitals are Corinthian, of rather coarse workmanship. The height is 2′ 10″, and the diameter where it joins the shaft 1′ 9″.

"There were two blocks, apparently from different architraves. The depth of the larger block was 1′ 11″; that of the smaller block was 1′ 8½″. The depth of a block of the cornice was 1′ 11½″.

"In the wall of the monastery, forming the spring of an arch, I saw a stone 1′ 3″ in depth, with a rough honeysuckle pattern. This, however, did not appear to belong to the temple. In its centre it had a cross surrounded by a wreath.

"Behind this basement are a number of tombs cut in the perpendicular face of the rock; they are now filled with beehives.

"Still walking westward, I discovered the foundations of a small building, 40′ by 28′, probably a tomb. It was of the same conglomerate as the basement already described.

"Half a mile more to the westward, I came to the wall which incloses the city on the east, south, and west sides. On the north side, the mountains are so steep and rugged that they form a natural defence. On this account there is no wall, except at one or two places, where the line of rock is broken by a ravine. The wall is built of large blocks of blue limestone, and is a good specimen of polygonal masonry. Here and there throughout its course are square towers of the same material and construction, with the exception of the corners, which are of isodomous blocks of the conglomerate mentioned above. The average thickness of the wall is about 5′.

"I counted, altogether, eight small gateways, most of which are still standing. The upper part of

each forms a radiating arch, about 5′ in width. These gateways are protected by small flanking towers.

"On the south side, facing the valley, are the remains of the principal entrance to the city. Here the wall takes a bend inwards, having the gateway in the centre of the curve. By this means the entrance is flanked by a wall on each side. From this gateway a road can be easily traced in a south-eastern direction for a distance of at least 500 yards. It is about 36′ in breadth between the rows of sarcophagi which line it on each side. Outside the walls, on every side of the city, are a great many of these plain sarcophagi, nearly all made of conglomerate.

"Within the walls there is nothing remarkable. There are a great many late buildings, the principal features of which are the semicircular arches over the doors and windows. In one of these buildings I saw pieces of architrave and cornice of white marble. The cornice was very florid in style, and not finely executed. One piece of architrave had the inscription · ΣΩΤΩΝΜΕΓΑ . and another, · ΝΤΩΝΕΙΝΩΣΕΒΑΣΤΩΕΥΣ . [Ἀ]*ντωνείνῳ Σεβαστῷ Εὐσ*[*εβεῖ*].

"Near this was a small spirally-fluted column of white marble, 9″ in diameter, used as a Turkish tombstone.

"Throughout the interior of the city were a great many blocks of conglomerate, which seems to have been the common stone used for building.

I saw a number of rough columns of this stone, 2′ in diameter.

"In the eastern part of the city are the remains of a building 160′ by 155½′. In the centre of one of the longest sides is a semicircular apse, the chord of which measured 70′. The wall is altogether of conglomerate, and is only 4′ high, except the circular part, which is 8′ in height. This part is finished by a plain coping, and the rest of the wall also seems still of its original height, as there are no ruins lying about as if it had fallen.

"The valley is covered in many places with impenetrable thickets, and is very unhealthy. The ground, where it is cultivated, is very fertile; but I saw large crops of ripe grain standing uncut from want of labourers. In different places in the valley are the ruins of monasteries, none of which, however, are in any way remarkable."

CHAPTER XXVII.

REPORT ON THE ISLAND OF COS.

BY MR. R. P. PULLAN.

Town of Cos; castle built by the Knights of St. John; date of gateway; slabs of frieze in the walls; other ancient remains; *cippi* in well; journey to Pyli; Charmyleion; remains of ancient port; Antimachia; Kephalas; church of Palatia, and ruins of temple on site of ancient isthmus; Astypalæa; castle at the extremity of the island; castle at Antimachia; church of Hagios Theodoros; discovery of long inscription on octagonal column; town of Palaio Pyli; Byzantine churches and castle; return to Cos.

On the 26th of November, 1857, I proceeded from Budrum to the town of Cos, accompanied by Corporal Spackman, R.E. In the course of the day I visited the castle, which is an extensive building in the form of a parallelogram, occupying a narrow neck of land which intervenes between the sea and the ancient port. It is isolated from the town by a dry fosse. The fortress consists of two oblong enclosures with circular bastions at the angles. The inner work is of the time of the Knights of Rhodes, whose shields occur on the bastions and connecting curtains, in the same positions as in the castles of Rhodes and

Budrum. The bearings on the shields are similar to those met with in the latter fortress.

An inscription over the gateway of the inner building gives the date of the erection of this part of the structure, A.D. 1478.

The outer inclosure I conclude to be a work of a more recent period, probably of Turkish times; for the masonry has a modern character, and the shields of the Knights are found here and there built into the walls in reversed positions.

Over the outer gateway is a portion of a frieze with masks and festoons, not of fine workmanship; and within the gateway is a shield surrounded by a rich vine-leaf pattern.

On the face of the outer wall towards the sea are fragments of a small frieze much worn. The figures on it appear to have been those of Satyrs and Bacchantes in procession.

On the internal face of the same wall are three other pieces of a frieze in better preservation; these measure 4′ 6″ by 2′, and are surrounded by a bold ovolo moulding. One piece is tolerably perfect, the others so much defaced that the outlines of the figures are alone visible.[a]

The roof of the inner gateway is composed of drums of marble columns, and on either side are blocks of marble with names inscribed on them.

[a] [These, as has been already pointed out, *ante*, p. 450, correspond in scale and subject with two slabs excavated in a temple at Cnidus, from which site they may have been transported by the Knights. L. Ross, however, supposed them to be part of the frieze of the temple of Æsculapius at Cos. See his Archaeologische Aufsaetze (2nd Series), Leipzig, 1861, pp. 402-5.—C. T. N.]

The greater part of the north side of the fortress was destroyed by the explosion of a powder magazine, a few years ago. Amongst the ruins of this part, I found a portion of a draped female figure seated, of good Greek workmanship, which had apparently formed part of a large frieze, as it was in relief, and not of great thickness.

Near the houses occupied by the garrison, which are situated between the outer and inner walls, I discovered a mutilated composite capital and a piece of frieze of a late period.

During the day I called to see Demetri Platanistes, an intelligent Greek merchant resident at Cos, who has made a small collection of antiquities. In his garden was a Greek lion of good style built into the wall, but so mutilated as not to be worth removal.

27th Nov.—Having heard that a well in a field a mile and a half to the east of the town contained numerous sculptures, I went to inspect it. This well was 8′ square, 30′ deep, dry, and built of large blocks. Having descended, I found that the ignorance of the owner had given rise to a greatly exaggerated report, as there were only five *cippi* of ordinary character, supporting architraves upon which the walls of the well rested. (Plate LXXXII., figg. 1, 2.) There was an inscription on one of the *cippi*, and on a block in the wall was inscribed the name Parmeniskos.

At a short distance from this, there was another well in the garden of Djamil Bey, into which were built, at a depth of twelve feet, a small headless statue, and a fragment of frieze with figures.

In the afternoon we started on a tour through the island, proceeding first to the village of Pyli. At a distance of a mile after leaving the town of Cos, I observed sculptured marbles with circular shields upon them, and others with small Greek pilasters in the walls of the fields by the roadside. These were evidently from tombs; and from their vicinity to the excavations in the garden of a Greek, which I visited with Mr. Newton in the month of September (and which contained altars and sepulchral monuments), they corroborated his conjecture that the Necropolis of ancient Cos was situated in this neighbourhood. Here I subsequently copied a sepulchral inscription containing the name of Antigonos son of Apollophanes. Our road lay over a rich and well-cultivated plain; on our left, at a distance of about two miles, rose that serrated ridge of mountains which has given the name of Prion to the range; on our right were vineyards stretching to the sea, which was distant about a mile.

At the distance of about two hours from Cos we came upon a ruin which had been arched with Roman bricks. Near it were fragments of marble, on which Greek names and portions of words were inscribed. We also found an inscription on a stone in the middle of the road.

A short distance beyond this cultivation ceased, and we reached a marshy plain affording pasturage to numerous flocks and herds. Upon our left we saw a ruined mediæval aqueduct, extending to a square tower, now used as a mill. On the walls of

the mill were shields of the Knights of St. John of Jerusalem, three bearing the cross of the Order, and a fourth with two lions passant gardant, the arms of one of two Grand Masters, Guy de Blanchefort, or Philibert de Naillac.

Making a circuit round a detached hill, we reached the village of Pyli at dusk. It is situated on rising ground at the foot of the last mountains in the range; before it an extensive plain stretches to the sea.

28th Nov.—Our first visit was paid to the Charmyleion, an ancient Greek tomb of the kind called *Heroon*.[b] It is situated near the church of Hagios Stauros. We found it to consist of an oblong chamber with an arched roof of semicircular form, the face of each block being curved so as to form the segment of a circle. (Plate LXXXII., fig. 5.) It is 18′ $3\frac{1}{2}$″ long by 8′ $3\frac{1}{4}$″ wide, built of large blocks of travertine of the best masonry. On either side were six niches for the reception of the dead. (Fig. 3.) There were no architectural ornaments. An outer chamber had existed, but its original form could not be traced.

In the walls of the neighbouring church, called Stauros, were two rich doorway cornices with consoles, figg. 6, 10, and a piece of frieze, figg. 9, 11, all of delicate finish, but not possessing the bold character of the architecture of the Mausoleum. In a church in Palaiopyli I subsequently found part of the capital of a pilaster from one of the *antæ*, and a marble Ionic base.

[b] [For a description of this tomb, see Dr. L. Ross, Archaeologische Aufsaetze, Leipsic, 1861, pp. 392-3.—C. T. N.]

From an interesting inscription built into the wall of this chapel and published by Dr. L. Ross,[c] we learn that the tomb was surrounded by a sacred enclosure or *temenos*, on which were small temples.

There being nothing else in the village but one or two cippi with inscriptions, I went in the afternoon to the sea-shore in hopes of finding traces of the ancient port on the site where it is laid down in the Admiralty Chart. Half-way between the village and the sea we came upon a group of mediæval ruins, consisting of two arched chambers partly constructed with blocks of marble from ancient buildings. On the sea-shore I found remains of a mole, and near it a weather-worn stone upon which a few letters of an inscription were visible.

29th.—We started at an early hour for Kephalas. Gradually ascending from Pyli, we crossed two deep ravines worn in the soft alluvial soil by water from the hills. After two hours' journey, we arrived at the edge of a tract of table-land extending, without interruption, from the mountain range to the town of Kephalas. Here we passed through the straggling village of Andimachi (Antimachia), in the vicinity of which the ground is cultivated; but beyond, for three hours' journey, it is a wild moorland. After leaving Andimachi we crossed another ravine; and, after having regained the plateau, proceeded for two hours, and then descended to the sea-shore.

The high land which we had left sloped away on

[c] Inscript. Ined. iii., No. 309.

our right hand until it terminated in the bold sandstone rock upon which the picturesque town of Kephalas is situated. This rock stands about 150′ above the plain, and is approached by a succession of zigzags.

We reached the town of Kephalas in the evening. The castle of Kephalas is a mere keep built on the edge of a precipice. Here I found two shields; one bearing the cross of the Order, the other, quarterly, 1st and 4th, on a fess three fleurs de lys; 2nd and 3rd, eight roundles, 3, 2 and 3; an inscription upon the moulded edge of an altar, and two others in a church. In the house of a peasant I found a marble altar of small dimensions, ornamented with bulls' heads and festoons. At the distance of about twenty minutes' walk to the south of Kephalas are the ruins of a Doric temple, which mark the site of the ancient Isthmos, so called from the neck of land on which it was placed.[d] This temple was built of red trachyte. On its site the church of Palatia has been built; the south wall of the *cella* forming the south wall of the church. In a vestibule at the west end of the church are several inscriptions.[e]

[d] [The name of this town is known from inscriptions found *in situ*. See L. Ross, Inscript. Gr. Ined. iii. Nos. 303-6; and Reisen auf den Griech. Inseln, iii. p. 136.—C. T. N.]

[e] [For an account of the church of Palatia, or Panagia Palatini, see Ross, Reisen auf den Griech. Inseln, iv. pp. 23-4. In this church is a stone table made of ancient blocks of marble, where the peasants hold their annual feast, and an inscription dedicated to some lady of imperial rank in the character of Demeter; perhaps Livia, or Agrippina, the wife of Germanicus.—C. T. N.]

In a ravine near the sea, called Stampalia, lying east of the village of Kephalas, are some ruins supposed to mark the site of Astypalæa.[f] I visited the site; but, except some large stones in the walls of the fields, we found nothing of importance. There were three drums of columns in position 3′ above ground, and a fragment of marble with an inscription. The material was sandstone from the neighbouring mountains.

Having heard that there were ruins of a castle called Ovriókastro, at the extreme point of the island, we started for the purpose of exploring them. After a rough journey of four hours, we ascertained that the ruins consisted of a rude chamber built of rubble, without any architectural character. On our return we passed near the site of a castle marked in Ross's Map, but the remains were too insignificant to be worth noting.

The head of the island beyond Kephalas is mountainous, difficult of cultivation, and almost uninhabited. This forms one of the districts into which the island of Cos may be divided by its natural formation. The other two are the range of Prion and the plain at its foot, and the wild table-land extending from Prion to Kephalas.

1st Dec.—We left Kephalas on our way back, and reached Andimachi in the afternoon. We went to the castle, which lies two miles east of the village. It is of greater extent than those at Cos

[f] [See Ross, Reisen, iii. p. 136; but *ibid.* iv. p. 28, he is more inclined to place Astypalæa at Mastikaris, on the north side of the island.—C. T. N.]

or Budrum, being in reality a walled town. Except a wall with embrasures, there are no works for defence, except a circular bastion outside the principal gateway. Over this gateway is a large shield bearing the arms of the Order of St. John, and surmounted by a cardinal's hat.[g] In the walls are also three shields combined with the date 1520:—(1.) The arms of the Grand Master F. de Caretto; (2.) Per pale three chevronels, in dexter chief a crescent; (3.) Ram impaling checky.

The commandant presented us with a small mutilated statue that had been built into the wall of his house. We copied several inscriptions here.

2nd Dec.—We descended to the sea-shore by one of the numerous ravines that terminate the plateau on the east side of the island, for the purpose of visiting the site of the ancient city of Halasarna.

Passing through a village, the church of which furnished an inscription, we reached the shore near the ruined church of Hagios Theodoros. A portion of the apse of this church remains: it is built of fine blocks of black and white marble; near it are pieces of frieze and architrave, and of drums of columns. Amongst the ruins we found two inscriptions. The shore is here strewn with bits of marble, a proof that there must have existed buildings of some importance in the vicinity.

[g] [Doubtless the arms of the Grand Master Peter d'Aubusson.—C. T. N.]

At a mile to the eastward of Hagios Theodoros we found a small space of enclosed ground (apparently the apse of a small church), in the centre of which stood an octagonal marble column covered with inscriptions, and standing 2′ 6″ above the ground. This was found upon examination to be 7′ 6″ long.

Corporal Spackman, assisted by the Turks, dug up this column, and took an impression of the inscription, which contains a great number of names, apparently a list of contributors to some public fund. Meanwhile I visited the churches of Panagia, Hagios Nicholas, and others, without finding anything worthy of note in them. In the evening we left for Pyli.

4th Dec.—Taking a guide with us, we visited the ancient town of Palaio Pyli, situated in the ravine of the mountains, three-quarters of an hour distant from Pyli.

It was formerly a walled town of some importance, but it is now in ruins and without a single inhabitant.

We found three Byzantine churches among the ruins; painted in fresco throughout, but now fast falling into decay.

In one of these the paintings appeared to be of Western rather than of Byzantine character.

In the church of Panagia, the table of the Prothesis consisted of a capital of one of the pilasters from the Charmyleion, and in the floor was a white marble Ionic base, evidently from the same tomb, and proving it to have been of the Ionic style.

The castle is small and without any architectural features. Its situation is commanding; it is perched upon the summit of a detached rock, some 200 feet above the bottom of the ravine.

We reached Cos the same afternoon, and thence proceeded to Budrum.

APPENDICES.

APPENDIX No. I.

DESCRIPTION OF THE CASTLE OF ST. PETER AT BUDRUM.

BY MR. R. P. PULLAN.

When Philibert de Naillac, a French Grand Master of Rhodes, took possession of the town of Budrum in 1404,[a] he found there a castle built by the Turks on the rocky extremity of the peninsula which bounds the harbour on the east. This rock, which, as has already been stated, *ante*, page 275, was anciently occupied by an Hellenic Acropolis, was a position of great strength. It is about 400′ square, rising abruptly from the general level of the peninsula; its average elevation above the shore is about 30′, increasing gradually to a height of 40′ or 50′ on the east side. On the west side a space of about 100′ intervenes between this rock and the sea; on the south and east sides it is bounded by deep water. On the north it is connected with the mainland by a low isthmus, which, as has been already remarked, was at some period in antiquity covered with the sea.

Perceiving the advantages of this position, De Naillac chose it for the site of a new fortress, to

[a] [Bosio, Istoria della S. Religione et Militia di S. Giovanni, fol. Roma, 1629, Pte. II. p. 158, places this event in the year 1399, but Ste. Croix, Mémoires de l'Institut de France (Classe d'Histoire), 1815, ii. p. 569, prefers the later date.—C. T. N.]

which he gave the name St. Peter,[b] and which from its great strength was to furnish a safe *pied à terre* for the Knights in their descents upon the coasts of the infidel. The proximity of this castle to that of Lango, or Cos, from which it was distant only twelve miles, and the consequent possibility of keeping up communication by means of signals, no doubt influenced the Grand Master in the choice of this situation. Another object of this fortress was to afford sanctuary for those Christian slaves who should be able to escape from their masters; and we are informed by Bosio,[c] that here was kept a peculiar race of dogs, which could distinguish by scent the Christians from the Turks; that they fawned upon the former, and tore the latter in pieces. These dogs were assembled for their meals by the ringing of a bell, and were despatched into the surrounding country to guide Christian captives to their friends. They were also useful in preventing Turkish prisoners from escaping from the fortress.

The new castle was built under the direction of a German, Henry Schlegelholt, who found in the various ruins of the ancient city, but especially in the Mausoleum, a rich mine of squared stones, ready to his hand[d]. The greater part of

[b] This castle was called by the Greeks Πετρόνιον (see Ducas, Hist. Byzant. ed. Par. 1642, p. 64, c. xxiii.), of which the present name Budrum is said to be a Turkish corruption. (See St. Croix, in the Memoir already cited, p. 581.) We learn from the passage in Guichard, cited *ante*, p. 75, that Budrum was previously called Mesy.

[c] Bosio, *loc. cit.*

[d] See *ante*, p. 74. From a manuscript list of Papal Bulls in the archives of the Order at Malta, p. 34, No. 165, we learn

the present fortress appears to be the work of the Knights.

The parts which seem to me to belong to the original structure are the south wall and the lower part of the east and west walls, and also a portion of the north-east angle. The wall is here 40′ high; the lower part, to a height of 20′, is built of blocks of green stone from the Mausoleum, terminating with that line of zig-zag battlements which is characteristic of Turkish fortifications. This proves that the Knights were not the first to destroy the Mausoleum for the sake of building materials.

Schlegelholt made the most of the capabilities of the ground. At the time in which he built, the use of artillery for battering had not become general, even in Europe; thus the chief modes of besieging were by escalade, by mining, and by surprises. By building his walls *around* the rock instead of *upon* it, he gained an altitude of from 40′ to 50′ on every side on the exterior, and heights varying from 20′ to 3′ within the walls, according to the nature of the ground, so that it would be difficult for the besiegers to reach the summit of the walls by scaling, while the besieged could gain easy access to the ramparts, and could in some places act in large bodies for their defence. Mining was precluded by the rocky nature of the ground, and by the impossibility of reaching the higher level, even had the fosse been crossed.

Surprises were guarded against by making the

that, by a bull of Pope Alexander V., dated Pisa, 3 Kal. August. 1409, plenary indulgence was granted to all those who gave aid to the building of the castle of St. Peter.

entrance to the inner part of the castle circuitous. The main gateway is on the south side, and only reached by a passage through six other gateways, each capable of defence, and across a wooden bridge, which could easily be destroyed or overthrown. The mention of these seven gates by historians has evidently led Major Porter, in his "History of the Knights of Malta," [e] to suppose that there were seven *enceintes;* whereas in the strongest part there are not more than three.

Coronelli [f] is the first writer, so far as I know, who gives an account of the Castle of Budrum; and his description, though very inaccurate as regards inscriptions, is, on the whole, valuable.

About the year 1480 the castle was thoroughly repaired by the Grand Master, Peter d'Aubusson. It must have been again repaired in 1522, when, according to Guichard, much material was taken from the Mausoleum, and the discovery of the sepulchral chamber took place: but the building works must have been carried on almost during the whole time of the occupation by the Knights, as is evident from the occurrence in the walls of the shields of nearly all the Grand Masters of the Order in succession, from the time of Philibert de Naillac to that of Fabricius de Caretto, who died 1521, the year before the commencement of the last siege of Rhodes. With these shields are always associated that of the Order, and the shield of the Captain of the Castle for the time being.[g]

[e] Vol. i. p. 309. [f] Isola di Rodi, Venet. 1702.

[g] [In 1470, a fresh supply of munitions of war, provisions, and building materials was sent to the castle on the requisition of the

The position and dates of many of these shields will be noted in the general description.

Approaching the castle from the town we come first to a glacis of unusual size, which occupies the whole width of the isthmus. Its grassy slope now forms the burial-ground of an adjoining mosque. The glacis presents an obtuse angle to the front; at its western corner it is pierced for a ramp, which leads by a gradual ascent to a gateway opening to the fosse, the first of the seven through which the castle is entered.

This gateway is built into the wall of the counterscarp fifteen feet from the bottom of the fosse. Its jambs and lintels are formed of architrave stones from the Mausoleum, and in the wall on the left one of the slabs of frieze now in the British Museum was formerly inserted.[h] On the inner side, over the gate, are three shields arranged in a line, the centre one smaller than the rest, bearing—

Chevalier Francis de Buxsolo, captain of the fortress.—Bosio, Pte. ii. p. 322. In 1475, two soldiers tried to betray the Castle of Budrum, but the plot was discovered. Fr. Giovanni Cincio, one of the four Constables of the castle, was, in consequence, deprived of his office. All the windows of the principal wall looking seaward were then walled up, and it was ordered that no more windows be made on the sea side.—Ibid. p. 348. In 1480, John Kendall, then Turcopolier of the Order, was sent to Ireland to obtain aid for the castle of St. Peter, then menaced with a siege by the Turks, and to distribute indulgences for this purpose. On this occasion he was furnished with letters from King Edward IV., in which his mission was accredited.—Rymer, Fœdera, xii. p. 112.—C. T. N.]

[h] [Of these marbles one measured 6′ 4″ by 2′; another 4′ by 2′ 2″; a third 6′ 10″ by 2′ 2″. Two long pieces of similar marble are here inserted in the doorway as jambs. They are 1′ wide, and 6′ in length to the ground. A portion of their length is probably concealed in the soil.—C. T. N.]

1st. The Cross of the Order.

2nd. Three bars gemelles; above the shield a rose surmounted by a *fleur de lys*, probably as the badge of the French "*Langue*" (the arms of Gatineau).

3rd. Two lions passant (the arms of Guy de Blanchefort, Grand Master during the year 1513).

Below is the following inscription, in Roman letters:—

PROPTER CATHOLICĀ FIDE TENETUR LOCŪ ISTUM. F. JAC. GATINEAU. CAP. 1513.

On passing this gateway, the road to the castle is continued over a wooden bridge, formerly a drawbridge, to a second and steeper ramp, which descends to the bottom of the fosse. The piers for the levers of the drawbridge still remain.

The fosse at the point where the road crosses it is 150′ wide, and seems to be about the natural level of the isthmus, being 4′ 6″ above the line of the tideless sea. The glacis is artificial, and was formed in the beginning of the 16th century, when the practice of battering by artillery made it necessary to protect the lower part of the walls.

At a distance of about 440′ from the western shore, the glacis makes an obtuse angle, and runs for a length of 168′ till it reaches the sea on the east side, at which point the ditch is rather less than 100′ wide. The great width of the north fosse at its western end rendered necessary a casemated battery to prevent the landing of troops inside the glacis. This work, which was built in 1513, extends for a length of nearly 120′, leaving a little port, 35′ wide between its northern extremity and the wall of the counterscarp. It is

pierced for four guns towards the sea and two towards the fosse flanking the second gateway. The roof is of solid masonry, gabled externally to prevent the lodgment of shells. It is entered by a doorway at the southern end.

The approach to the west fosse was protected by a barbican which extends from the casemated battery 80′ in a direction parallel with the north fosse, till it reaches the bastion which forms the north-west corner of the main work.

At a distance of 120′ to the east of the north-west bastion the curtain turns northward, running for a distance of 74′, when it terminates in a curved bastion, built for three guns, which commands the gate in the glacis and the north fosse. From this bastion the curtain extends nearly 100′ to the east; at this point a small redan with a watch-tower at its extremity juts out. The wall beyond the redan inclines towards the south till it reaches the sea at the north-east angle of the castle; from this point it runs due south till it reaches the southern margin of the rock, whence it returns at a right angle westward for 480′. At this point it returns again at a right angle, running due north till it joins the barbican already mentioned, thus forming, except on the north side, a regular parallelogram.

Having marked out the general form of the external defences, I will resume the description of the approach to the interior. The position of the first gateway in the wall of the northern counterscarp has been already pointed out. Opposite to this gateway is a postern in the outer wall of the barbican. On each side is an embrasure for a gun.

Above the postern on the fosse side are three shields, arranged in an arched compartment; one below, two above, bearing—

1st. The cross of the Order.

2nd. Quarterly, 1 and 4, the cross of the Order; 2 and 3, five bendlets dexter (the arms of F. de Caretto, Grand Master 1513—1521).

3rd. Quarterly.

The date is 1517.

The same bearing occurs in another place with this inscription: F. CORNELIUS DE HAMBROUC CAPITANE.

4. A shield bearing a fess.[i]

At a distance of 48′ behind the first wall of the barbican, which is of the same date as the case-mated battery and the escarp on the north side, is a second wall with a rampart terminating in a circular water-tower. The masonry is of that peculiar bossy kind, which is characteristic of early 15th century work, showing that the water-tower and barbican are coeval with the inner line of defence, which is built in a similar manner. The water-tower has bold machicoulis; all the parapets are finished with zigzags in the Turkish manner. In a recess on the south side of this tower is placed a headless figure of a Roman warrior; it is much mutilated, and of late style.

A third gateway leads out of the barbican into the western fosse. This gateway is not placed exactly opposite to the gateway in the outer wall of the barbican, an arrangement which would give the defenders the advantage of an oblique passage.

[i] In this gateway are more marbles, apparently architrave stones from the Mausoleum. Two of them are 6′ long, by 2′ 2½″ by 1′.

Having passed out of the barbican through this third gateway, we find ourselves in the western fosse, having on our left the main wall of the castle rising to a height of 50′, with a short salient at its northern extremity. The lower courses of this wall are probably part of the original Turkish castle, as there are no shields upon it. The blocks which compose these lower courses are hammer-dressed, and were probably taken from the eastern wall of the ancient city, which, as will be seen by the plan of Halicarnassus (Plate I.), has been removed in the part nearest the sea. The upper part of the wall is composed of courses of green stone from the Mausoleum and of brick, in the centre of which shields of the Knights bearing date A.D. 1492 have been inserted. Over a sort of blank doorway are three shields in small panels, the centre surmounted by the cardinal's hat of the Grand Master D'Aubusson.

1st. Cross of the Order, encircled by a garter; beneath, two roses.

2nd. Quarterly, 1 and 4, cross of the Order; 2 and 3, a cross ancree (the arms of Peter D'Aubusson, Grand Master 1476—1503).

3rd. A chevron indented between three roses; in chief, the cross of the Order.

It is evident that it was intended to continue on the western side the massive masonry of the northern escarp, as at the angle of the salient in the western wall already mentioned are left projecting stones at every alternate course to tooth into the wall, which was intended to be subsequently built. The upper part of the salient on this side is built of marble blocks from the

peribolus wall of the Mausoleum. The counterscarp of the western fosse is formed by the back wall of a wide rampart, and faces the sea. This rampart is 258′ long by 25′ high, and is built entirely of green stone from the Mausoleum. In the sea face of the wall were four lions from the Mausoleum; and in the opposite face one more, which have since been removed. The positions of four of these lions is shown in the view of the castle (Plate XXXIII.).[j]

A fourth gateway, leading up to the *terre-pleine* of this outwork through a covered rampart, continues the approach to the interior. Over this gateway are three shields bearing—1st, Cross of the Order; 2nd, Two lions passant (the arms of Guy de Blanchefort, Grand Master 1513); 3rd, A cross botonee within a bordure engrailed.[k]

The rampart on the west does not run parallel with the inner curtain, but inclines a little to the south-west, so that the ditch is wider at the

[j Three slabs of the frieze removed by Lord Stratford de Redcliffe were also formerly inserted in the sea face of this wall, arranged round a lion's head, of which a woodcut is given *ante*, p. 83. Above this lion was a shield bearing the arms of the Order quarterly with those of the Grand Master, Emeric d'Amboise, and below, a shield bearing a castle in chief, below the inscription, F. Constantius de Opertis, Capitaneus, 1506. See a view of these friezes in their original position, in J. H. Allan's Pictorial Tour in the Mediterranean,—London, 1843, p. 39.—C. T. N.]

[k In the vicinity of this gateway some of the slabs of frieze which were removed by Lord Stratford de Redcliffe in 1846 were built into the walls.

There is a view in the second volume of the "Ionian Antiquities" intended to represent the position of these sculptures; but it is most strangely inaccurate, and was probably made up from sketches taken by the artist from a boat in the harbour.

southern than at the northern end. The rampart has embrasures for four guns towards the west, and three towards the south. About three-quarters of its length from the fourth gateway the road crosses the west fosse by a slight wooden bridge, which leads through a square-headed gateway into a second barbican. This is a square work with an outer and an inner gateway, and pointed battlements all round. The date of its erection is 1455. The masonry of this work is for the most part inferior to that of the rest of the castle. Over the outer gateway are three shields in small panel. 1st, A cross of the Order; 2nd, Paly of six (the arms of Emeric d'Amboise, Grand Master 1503—1512); 3rd, A Cross vuidee and pommetee; in chief the Cross of the Order. Over the inner gateway are three shields.

1st. A chief dansette (the arms of Jaques de Milly, Grand Master 1454—1461).

2nd. A Cross of the Order. Quarterly, 1 and 4, three lozenges, each charged with a *fleur de lys;* a quarter, per pale, ermine and paly of four; for Hambrouc (?); 2 and 3, "parti et coupée," 1, a lion rampant; 2, three pales; 3, three mascles; for Berghes de Walaim.

3rd. A Lion rampant, in chief, two *fleurs de lys*, within engrailed border; below, an inscription with the date 1455.

After issuing out of the barbican by its inner gateway, the sixth from the entrance, the road turns to the south, and ascends by a slightly inclined ramp till it reaches a south-west angle, where it gains a platform placed in front of the seventh or main gateway. This platform approaches

close to the edge of the rock on which the castle is built, and the lower part of it is undermined by the sea. On its southern and western faces is a revêtement of green stone. It has embrasures for nine guns on the south, and for eight on the west. The main gate is still further protected by a wall 10′ thick, and 6′ or 7′ high, above the level of the platform. This is reached by a flight of steps; it returns at right angles, running due north till it reaches the angle of the barbican. This wall has no parapet, and seems to have been intended for archers and small-armed men. There is a square tower at the south-west angle of the main wall, with a bartizan at its south-west angle.

Beneath the bartizan, about half-way up the tower, are six shields, arranged under a label moulding, with the date of its erection, 1448. The masonry of this tower and of the adjoining main gateway is superior to that of the south and west entrance. This main gateway, the seventh and last in the series, leads directly into the body of the fortress, terminating the circuitous approach. It faces due south; on it are three shields and a sunk panel. The following are the bearings on the shields:

1st. Bearing fess paly of 4, in chief, the Cross of the Order; above the shield is a cross patriarchal.

2nd. Quarterly; 1st and 4th, Cross of the Order; 2nd and 3rd, paly of six (the arms of Emeric d'Amboise, 1503—1512).

3rd. The bearing is the same as that on the first; above it is a palm, a pilgrim's staff and escalop; over all is the following inscription:—

I.H.S. SALVA NOS DOMINE VIGILANTES; CUSTODI NOS DORMIENTES.

NISI DOMINUS CUSTODIERIT CIVITATEM, FRUSTRA VIGILAT QUI CUSTODIT EAM.

From this gateway a covered passage adjoining the guardhouse leads into the outer Bayle of the castle, which extends the whole length of the west side, and is about 150′ in width. This enclosure contains the chapel of the Knights, now a mosque, and a small powder-magazine. It is separated from the inner Bayle by rows of houses formerly inhabited by Janisaries.

In the inner Bayle, which is upon higher ground than the outer, stands the keep, which consists of two lofty towers, connected by a lower building. They stand due east and west of one another.

We will commence our survey of the wall at the west corner of the guardhouse, proceeding from south to north. The rampart is here reached by a flight of twenty steps; the wall in this part was never mounted by cannon, as it is only 4′ wide in many places. A further flight of twelve steps leads up to the parapet of the square battlemented tower, which forms the south-west angle. At this angle projects the bartizan, or look-out turret. It is supported on bold corbels of three courses. At the north-west angle of this turret we descend to the general level of the walls by a similar flight of steps to that which led up to the tower, and pass along the straight west wall, which is battlemented and crenellated, to the north-west bastion, which has been already noticed in the description of the northern fosse, and which has a curved front,

with an embrasure flanking the second bridge and barbican. This bastion and the curtain, which forms the escarp of the fosse on this side, are of the best masonry, and evidently the last work completed. The walls are 14′ thick, built battering, and with massive slopes to the embrasures; the upper part of the wall has been repaired with green stone. It has been already noticed that at a distance of 120′ from the north-west bastion, the curtain turns northward, terminating in another curved bastion built for three guns, which commands the gate in the glacis and the north fosse. Here commences an inner line of defence, consisting of a circular and semicircular tower, with a connecting curtain. Between this and the outer wall a natural depression of the rock has been taken advantage of to form a second fosse. This smaller ditch is 57′ wide in the widest part. The outer wall or counterguard is formed by the escarp of the main fosse.

The *banquette* of this work is of solid masonry, and there are platforms for three guns in the curtain, and two in the redan; below are large casemated chambers. On the outer face of the redan are two rows of embrasures for guns, which had been worked in the casemate, and which command the eastern extremity of the main fosse; and adjoining them, near the north-eastern angle of the fortress, there is a small sally-port now blocked up. At the north-east angle we gain the upper level of the castle, that is to say, the level of the inner Bayle, by a flight of twenty steps, near which point the inner line of defence terminates. At the top of the steps is a small flanking angle.

The east wall extends in a straight line, unbroken (except by a bartizan with crenellations flanking both ways) to the refectory, at the south-east angle, whence the south wall conducts us to the gatehouse. The east and south walls are both of the same date, and of inferior workmanship to that of the other walls of the castle. Towards the centre of the general area, inclosed by the castle walls, stand the two high towers already noticed. They were evidently built at different periods: the westernmost is the earlier. This tower is three stories high, and surmounted by heavy machicoulis; the walls are built with stones from ancient buildings; amongst them are a number of drums, and a capital from a column of the Ionic order. On the north side is a rude figure of St. George and the Dragon, above which is an inscription: ADMIRATUS RODI CAPITA-[NEUS] HOC OPU[S F]ECIT. Below are three shields, 1 and 3 bearing bends of six, in chief, a rose between two martlets; 1st and 3rd, the Cross of the Order; 2nd and 4th, a fess (the arms of John de Lastic, Grand Master 1437—1454).

The upper chamber of this tower has a waggon-headed vault, and is lighted by a square-headed window on the east side. Over the door leading to this chamber is a shield carved upon the under side of an Ionic capital, with the same bearing as Nos. 1 and 3 just described, and with the word ITALIA above. It would seem that this, together with the two towers in the inner line of defence, and the inner wall of the first barbican, already described, formed part of the first castle of the Knights.

This tower is connected with the one to the east

by a building 49′ long, and about 20′ high, with a terrace on the top of it, from which the first floor chambers of both towers are reached. The north face of this building is constructed of fine limestone blocks more than a foot thick. Massive limestone slabs form the steps leading up to it.[1] To the west of this tower is an advanced work of similar height. Under these two buildings are groined chambers, used till lately as powder-magazines.

The tower to the east is three stories in height, and of later construction than the other.

The first-floor chamber, which has a waggon-headed vault, was probably the residence of the commandant of the castle. A winding staircase in the thickness of the wall leads to the top story; this was lighted by four square-headed windows, one in each face. The roof has fallen in; there are battlements all round, and on one side the piers of an alarm bell. The view from the summit of this tower is very extensive, embracing the two bays, the whole of the site of the ancient city, the island of Cos, and the promontory of Cnidus. There are no stones from the Mausoleum in the keep, but some grey marble mouldings, which may have been taken from the *Podium*. Near these towers on the north-east is a very large deep cistern.[m] To the south of this tower the native rock is levelled to form the bed of an ancient Hellenic wall.

[1] [Over the door is inscribed :—F. CORNELIUS DE HĀ-BROUCK CAPITANEUS.—C. T. N.]

[m] [In the external face of this tower are three shields, bearing, respectively, the Cross of the Order, the arms of John de Lastic, and a bend on a field checky.—C. T. N.]

The tower, which stands at the south-east angle, is composed of three stories, the two lower ones of which were dungeons, approached, as is the case in most of the castles of the 14th century, by œillets in the vaults above them. The floor of the lowest must have been about 50′ below the level of the ramparts of the castle. A more melancholy place of confinement can hardly be imagined. The upper story forms a refectory. The floor of this apartment is on a level with the rampart, which here is not more than three feet above the general level of the ground. It has a waggon-headed vault, and is lighted by three deeply embrasured windows, with semicircular heads internally, and square heads outside.[n] In a reveal of a window on the west side is the door of a staircase in the thickness of the wall. This leads to an upper apartment, probably a dormitory. The corbels which supported the floor of this room still remain at the springing of the vault. The walls throughout are 6′ 3″ thick. This tower was erected by Englishmen, whose shields are seen in a row over the door, twenty-three in number, with the following bearings:—The arms of England with a crest upon a mantled helm above the shield; three other shields have the same charge with differences; on the rest are the arms of Montague, Stafford, De Vere, and other English families.[o] The national character of the

[n] The sides of the windows in this refectory are covered with names of knights and armorial bearings, carefully cut in the stones by those who kept watch and ward in this castle. Many of these names are Spanish. Facsimiles of all these inscriptions were executed by Corporal Spackman.

[o] For the identification of these coats, see note at the end of this Appendix.

architecture may be traced in the design of the entrance-door, which has an equilateral arched head, and two bold bowtels for its external mouldings. The style is rather earlier than the date when the Knights first established themselves at Budrum, but we may suppose that this tower was designed by an Englishman, in the style which was in vogue when he left his native country, probably twenty years before the erection of the castle. The chapel of the Knights, subsequently converted into a mosque by the addition of a minaret, and by some simple alterations in the interior, stands in the outer Bayle near the main gate. It is in the form of a parallelogram terminating in a semicircular apse. The architecture is of that peculiarly heavy character which prevails in the houses of the Order at Rhodes, and is probably of Spanish origin. The chapel stands due east and west. The west front has three doorways with square heads; there is a window above each; the centre window is 6′ 4″ high, and 2′ 8″ wide, and has an ogee head; the mouldings of the jambs both of the doors and windows consist of a hollow between two rolls; in that of the centre window the hollow is filled in with a pattern of running foliage. The side windows are lower, and have semicircular heads and projecting sills, with a running pattern beneath. Above the centre window is a niche, with cuspings in the head; and at the apex of the gable, which is of flat pitch, is sculptured, in low relief, what seems to be the stem of a cross with foliage round it. There are two windows on the north side, low and square-headed. The roof is of stone, waggon-headed; massive tie-beams cross at

intervals at the springing line of the vault, giving a peculiar character to the interior of the building; the ceiling of the apse is a half-dome, like the conch of an ordinary Byzantine church. Part of the rood-screen is now arranged in a slanting direction across the apse, to direct the worshipper towards Mecca in his devotions, and another portion has been used to form the staircase, which now leads to the pulpit of the preacher.

The screen had five compartments on each side of the door: seven only in all remain. There were five stages in each compartment: the upper of these consists of a heavy Renaissance cornice, added probably about 1522, exhibiting an early example of the decline of the art. Below the cornice are trefoil headed arches, springing from twisted columns, with straight-sided crocketed canopies. The stage underneath this has ogee arches, with traceried spandrils, and beneath all is a small row of plain arches. The lower part seems to have belonged to an earlier chapel.

The ornaments on the string of the staircase have quite the character of late 16th century work. The original screen was probably of German or English design, to which the cornice and staircase seem to have been later additions, made by some Italian or Spanish knight. On the north external wall of the chapel is an inscription, bearing the names of three Spanish knights and the date 1519, and going far to prove that this was not the first chapel erected.

There remain to be described the two towers which, as has already been stated, form part of the inner line of defence on the north side. Of

these, one is semicircular, built with regular courses of bossy masonry; it has fine bold machicoulis. On the outer side are four medallions, three of which contain shields, the fourth, a figure of St. John the Baptist, rudely executed. The bearings on the three shields are,—1. The Cross of the Order; 2. A fess (the arms of J. de Lastic, Grand Master 1437—1454); 3. A lion. From the date of the shields and the character of the masonry, I should suppose this tower to belong to the older portion of the castle, built at the commencement of the 15th century. It has three stories, with vaulted chambers. The other tower is circular, and situated 90′ to the west of the former; this is also of three stories; the lower chamber in both cases was a storehouse. Upon each face of the tower are black letter inscriptions, with the respective dates 1440 and 1458.

On the connecting curtain, which is rudely built, is the shield of France, with angel supporters. On either side of this were lions in the round built into the wall.[p] After the outer line of defence was built, the two towers formed cavaliers to the outer work, and probably had several guns mounted upon their platforms. The garrison was well supplied with water, as there are immense reservoirs cut in the rock in various parts of the castle. Under the chapel these reservoirs occupy its entire area.

A very large quantity of green rag-stone from

[p These lions were sent to Constantinople in 1857, to be placed in the Imperial Museum there. In this curtain also occur the shields of the Grand Masters Jacques de Milly, with the date 1460, and of Raimond Zacosta, with the date 1465 in black letter.—C. T. N.]

the Mausoleum is used in the construction of the castle: the whole of the sea rampart on the west side, a solid mass of masonry, 258′ long by 25′ × 25′; a great part of the western escarp, the battery in front of the main gateway, the chapel, the lower part of the curtain on the west side, parts of the refectory and of the vaults of the chambers in the towers, as well as those places that have been repaired and strengthened in the east and south curtains, are built of this material. In such a mass of masonry a cubical quantity of green stone has been employed, sufficient to have occupied the space, which in my restoration of the Mausoleum has been assigned to this material. The lintels of the flat-headed doors are for the most part formed of marble architrave-stones from the Mausoleum: but these are not very numerous. Doubtless many large blocks are incorporated in the walls of this mass of masonry, which are not externally visible. Altogether, the castle exhibits an interesting example of mediæval military architecture.[q]

[q] [I am indebted to Mr. Holmes, of the Department of MSS. in the British Museum, for the following list of Captains of the Castle of St. Peter, which has been made up from the evidence of the armorial bearings sculptured on the walls of the Castle :—

[1437—1454]. ——— Arms; bendy of six, in chief, a rose between two doves. Italian.

1455. ———. A lion rampant, in chief, three fleurs de lis a bordure. Italian.

———. An eagle displayed, crowned.

———. Three lions rampant, 2 and 1.

1464. Jean de Chasteanneuf, Bailiff of Lango (Cos).

[1465 ?] — de Castellani (?).

1472. F. de Bossoles, or Buxols; Prior of Catalonia; Captain again in 1484, 5, 6, and in 1502.

1481. Edwardus de Carmadino, Bailiff of Lango. Elected Captain 1481. Ambassador to Rome. d. 1495, at Rhodes.
— de Bembo (?).

1496-8. Tommaso Provana. On the same slab are sculptured the arms of Joachim (?) de Saint Simon, Bailiff of the Morea; but these do not agree with those given by Goussancourt in his Martyrologie.

1505-6. Constantius de Operti, Commendatore di Vercelli, elected to the office of Admiral, vacated by the promotion of Fabrizio del Carretto to the Grand Mastership, 1513.

[1510 ?]. — Pantoia of Castille (?).

1512-3. Jacques de Gastineau, Captain, in 1507, of the Caracca di Rodi.

——— Arms; a cross bottonée, within a bordure engrailed.

1514. Thomas Sheffield, Seneschal of the Grand Master in 1522. Baglivo d'Aquila, de Caspe et Cantaniera, 1523.

1517. Cornelius de Hambrouc.

Emericus de Manselle. Killed in 1522, when carrying the standard of the Grand Master at the siege of Rhodes (?).

1522. Bernardus de Airasha. Grand Prior of Lombardy, 1531.

In regard to the arms over the entrance to the tower at the south-east angle (see *ante*, p. 661), Mr. Holmes has kindly contributed the following statement :—In the centre are the arms of King Edward IV., accompanied on each side by the Cross of the Order, and the arms of the different branches of the family of Plantagenet. Immediately beneath the royal arms are three shields, bearing — 1. a bend, for John Kendal, Turcopolier, 1477—1500; 2. two wolves, for Wolfe (?); 3. three bars gemelles, on a canton five billets, for Inglish, co. Suffolk.

Beneath is a long line of sculptured shields, containing, with others, whose bearings are either nearly obliterated or so badly executed by the sculptor as to be extremely difficult of identification—two bars, Harcourt; 15 roundles, 5, 4, 3, 2, and 1, Zouch; a saltire, Neville; quarterly, 1 and 4, a lion rampant, 2 and 3, three luces, Percy; two lions passant guardant, Strange; a lion rampant within a bordure, Talbot; quarterly, 1 and 4, three fusils conjoined in fesse, 2 and 3, an eagle displayed, Montague and Monthermer; a chevron, Stafford; quarterly, in 1st quarter an estoile, De Vere; three roundes, a label three points, Courtenay; three chevrons interlaced in base, a chief, Fitzhugh; paly of six, on a chevron, a cross crosslet, Hallestowe.—C. T. N.]

APPENDIX No. II.

ON THE ALABASTER VASE INSCRIBED WITH THE NAME OF XERXES. PLATE VII.

BY MR. S. BIRCH.

THE alabaster vase bearing the name of Xerxes, which was found in the Mausoleum, is one of a class called by the ancients *alabastra*, from the material of which they were made. These vases were used to contain precious unguents and cosmetics, which alabaster[a] was thought to preserve better than any other material.[b] Such jars were manufactured by the Egyptians from the earliest period to which we can trace back their history, one having been found which bears the name of Cheops (Khufu).[c] The oldest of these vases are made of transparent alabaster, without streaks or veins. Under the twenty-sixth dynasty there was a preference for yellow alabaster, ribbed with bands, which show the successive deposits of stalagmite, and the alabaster was cut so as to exhibit this stratification in rings concentric with the mouth of the jar.

[a] This seems to be the stone called Chernites by Theophrastus. — De Lapid. Opera, ed. Schneider, i. p. 688. Pliny, H. N. xiii. 2, § 3.

[b] Theophr. De Odor. Opera, ed. Schneider, i. p. 747.

[c] It has been shown from recent discoveries, that the walls of the temple of Shafra, or Chefren, placed behind the Great Sphinx, were lined with slabs of alabaster.

The *alabastra* found in the Mausoleum contain four inscriptions, in the following order:—

1. Persian; 2. Median or Scythic; 3. Assyrian; 4. Egyptian.

These inscriptions all contain the words "Xerxes, the Great King," which, transcribed into Roman characters, may be read as follows:—

1. Persian.

KH.SHaYAR.SHÂ NaQa WaZaRKa.[d]

2. Median.

IKSIRSA(Ko)IRSARRA.

3. Assyrian.

KHISIARSA SAR RABU.

4. Egyptian.

KHaSHa IuARSHA PeRAPAa.

Three other vases with similar inscriptions have been discovered.

One of these, now preserved in the Bibliothèque Impériale at Paris, is a duplicate of the vase found in the Mausoleum.[e] Another, which also bears the name of Xerxes, was found by Mr. Loftus in excavations at Susa, together with fragments of three more.[f] A fourth is preserved in the Treasury of St. Marc, at Venice. This last-mentioned vase differs from the others in its inscription, in which the name of Artaxerxes is substituted for that of

[d] The group represented by the letters NAQA is really a monogram for "king." M. Oppert makes this group KHSHAYA-THIYA.

[e] Published by Caylus, Recueil, v. Pl. 30, p. 80. See also Journal Asiatique, Paris, ii. pp. 85—90; Mémoires de l'Institut (Acad. des Inscript.) xii. p. 143.

[f] Chaldæa and Susiana, 8vo., Lond. 1857, p. 410.

Xerxes, and also in its material, which is porphyry, not alabaster.[g]

There can be no doubt, as has been shown by Letronne, that the name Xerxes on these vases is that of the celebrated Persian king.

The custom of inscribing the name of the reigning monarch on *alabastra* was probably borrowed from Egypt. Such vases have been found in that country inscribed with the name of Pharaoh Neco (Nekao II.), who reigned B.C. 609, and also with the names of other monarchs of the twenty-sixth dynasty.

The same practice seems also to have prevailed in Assyria; for a vase is extant inscribed with the name of Sardanapalus.

These vases must have been greatly esteemed by the Persians; for, when Cambyses despatched the Ichthyophagi on an embassy to the Æthiopians, he sent among the presents an alabaster vase of unguents, μύρου ἀλάβαστρον.[h] Similar *alabastra* were found by Alexander the Great in the baths of Darius.[i]

If such vases were greatly prized by the Persian kings, there is nothing improbable in the conjecture that the one found in the Mausoleum may have been presented to some ancestor of Mausolus by Xerxes, and preserved as an heirloom in his family.[j]

It is observable, that in all the four specimens

[g] Published by Mr. Pettigrew, Archæologia, xxxi. pl. vi. p. 275.

[h] Herod. iii. 20. [i] Plutarch, Alexander, c. 20.

[j] Perhaps to the first Artemisia, though there is no proof that Mausolus was descended from her. (See *ante*, p. 31.)—C. T. N.

of these *alabastra* already mentioned, the Persian cuneiform inscription, as that of the dominant race, comes first; then the Median; the Assyrian and the Egyptian last, the relative position of the two last being intended apparently to mark their lower rank as conquered countries.

It may be inferred from the place of the hieroglyphical cartouche in the middle of the vase, and the cramped and awkward position of the cuneiform inscription, that the hieroglyphics were engraved in Egypt, where these *alabastra* were originally manufactured, and the cuneiform inscriptions added after their exportation to Persia. In the Egyptian inscription the name of the king is not preceded, as in Egyptian cartouches generally, by the usual royal titles, nor accompanied by a *prænomen.*

With the vase bearing the name of Xerxes, there were found in the Mausoleum several other *alabastra;* one of these was inscribed on the shoulder with the numerals ΨΝΔ = 754: on another were the numerals ΣϘΓ = 293. The forms of these letters show that they are not of a later date than the time of Mausolus himself. As far as I know, these numerals present the earliest examples of this mode of notation, in which the numbers are reckoned decimally, from left to right. (See Franz. Elementa Epigraph. Græc. p. 350.)

These numerals may denote that the *alabastra* were entered in a general register of the offerings made to so celebrated a tomb as that of the Carian monarch.

APPENDIX No. III.

GREEK INSCRIPTIONS.

HALICARNASSUS.

No. 1, Plate LXXXV.[a]

τ]άδε? . . . . . .
Ἀλικαρνατ[έω]ν καὶ Σαλμακι-
τ]έων καὶ Λύγ[δα]μις ἐν τῇ ἱερῇ
ἀγορῇ, μηνὸ[ς Ἑ]ρμαιῶνος πέμ[π-
τῃ ἱσταμέ[νου, ἐ]πὶ Λέοντος πρυ-
ταν[εύον]το[ς μετ'] Ὀθατάτιος ? κα[ὶ ?
ἐν] Σα[λμακί]δ[ι τοῦ δεῖνα
. . . . . τοὺς] μ[νή]μονας μὴ παρ[α]-
διδό[ναι] μή[τε] γῆν μήτε οἰκ[ί-
α] τοῖς μνήμ[οσ]ιν ἐπὶ Ἀπολω-
νίδεω τοῦ Αν[γδά]μιος μνημονε-
ύοντος καὶ [Πα]ναμύω τοῦ Κασβώ-
λλιος καὶ Σ[αλ]μακιτέων μνη-
μονευόντω[ν Μ]εγαβάτεω τοῦ Ἀ-
φυάσιος κα[ὶ Φο]ρμίωνος τοῦ Π[α-
νυάτιος· ἢν δ[έ τις] θέλῃ δικάζ[ε-
σθαι περὶ γῆ[ς καὶ] οἰκίων, ἐπικαλ[εί-
τω ἐν ὀκτὼ κα[ὶ δέ]κα μησὶν αποτ [· ·
υαδος? ἐγένε[το]· νόμῳ δὲ κατάπ[ε-
ρ νῦν ὁρκωισ . . . [ἐ]κδικαστὰς ὅτ-
αν οἱ μνήμο[νες] ἰδέωσιν τοῦτ[ο
κάρτερον εἶνα[ι· ἢν] δέ τις ὕστερον

[a] Throughout this Appendix, the abbreviation C. I. stands for Corpus Inscriptionum Græcarum, edited by Boeckh and others.

ἐπικαλῇ τού[του] τοῦ χρόνου τῶν
ὀκτὼ καὶ δέκα [μη]νῶν, ὅρκον εἶναι τ-
ῷ νεμομένῳ [τ]ὴγ γῆν ἢ τὰ οἰκ- (25).
ί]α · ὁρκοῦν δὲ τ[οὺς ἐκ]δικαστὰς ἡμί-
ε]κτον δεξαμ[ένου]ς· τὸν δὲ ὅρκον εἶ-
[ν]αι, παρεόντος [τοῦ ἐ]νεστηκότος· κ-
αρτέρους δὲ εἶναι γ[ῆς κ]αὶ οἰκίων οἵτινες
τότε εἶχον ὅτε [Ἀπο]λωνίδης καὶ Πανα- (30)
μύης ἐμνημό[νευ]ον, εἰ μὴ ὕστερο-
ν ἀπεπέρασα[ν?· τὸν] νόμον τοῦτον
ἤν τις θέλῃ [συγ]χέαι ἢ προθῆτα-
[ι] ψῆφον ὥστε μ[ὴ ε]ἶναι τὸν νόμο-
ν τοῦτον, τὰ ἐόν[τα] αὐτοῦ πεπρήσθω, (35)
καὶ τὠπολλων[ίῳ] εἶναι ἱερὰ, καὶ α-
ὐτὸν φεύγεν ἅ[μα] · ἢν δὲ μὴ ᾖ αὐ[τ-
ῷ ἄξια δέκα [στα]τήρων, αὐτὸν [π-
επρῆσθαι ἐπ[ὶ ἐξα]γωγῇ καὶ μη[δ-
α]μὰ κάθοδον [εἶν]αι εἰς Ἁλικαρν- (40)
ησσόν, Ἁλικα[ρνη]σσέων δέ τῶς σ-
υμπάντων τ[ῷ δήμ]ῳ ἐλεύθερον εἶ-
ναι ὃς ἂν ταῦτα [πα]ραβαίνῃ, κατό-
περ τὰ ὅρκια ἔτα[ξεν] καὶ ὡς γέγραπτ-
αι ἐν τῷ Ἀπολλ[ωνί]ῳ ἐπικαλὲν μ . . ? (45)
. . . . . .

On a slab of white marble built into the walls of a house in the Greek quarter at Budrum. It has been cut in half: the two halves now form the jambs of a window. The portions marked *a* and *b* in the Plate are facsimiles from an impression in paper; the remainder from my transcript. It has been already pointed out, *ante*, p. 24, that the names of Lygdamis, Panyasis, and the people of Salmacis, occur in this inscription. The occurrence of these names, and the general purport of the inscription, lead me to suppose that the Lygdamis mentioned here is the tyrant by whom Herodotus

is said to have been expelled from Halicarnassus, and that the Panyasis mentioned in it is the epic poet of that name, put to death by him.

The date of this event, according to Clinton, F. H. ii. p. 44, was B.C. 457. Lygdamis was nearly grown up to manhood at the time of the battle of Salamis, B.C. 480. (See Herod. vii. 99.) As his son Apolonides, and also a son of Panyasis, are mentioned in this inscription as holding the office of *Mnemones*, its date is probably not earlier than B.C. 450; nor, again, can it be later than B.C. 443, when Herodotus went to Thurium, if, as Suidas states, *s. v.* Ἡρόδοτος, Lygdamis had been already expelled from Halicarnassus before this event (see Clinton, F. H. ii. p. 54); for, from the position of his name, l. 3, in the preamble of a decree made by the people of Halicarnassus and Salmacis, it may be presumed that at the time when the decree was made he was still in power.

If, therefore, we assign this inscription to B.C. 445, *circiter*, such a date will accord very well with the character of the palæography. When compared with the inscription on the helmet of Hiero the First, of Syracuse, the date of which is fixed by Boeckh (C. I. No. 16) to Olymp. 76.3 (B.C. 474), the Halicarnassian inscription exhibits a great similarity in the form and arrangement of the letters, but is decidedly less archaic, as might be expected *à priori*, if the date I have assigned to it is correct.

This inscription is further interesting from its dialectic peculiarities. Halicarnassus having been a Dorian colony, it might have been expected that the Doric dialect would have been employed there

in inscriptions up to the date of the introduction of the κοινή. In this, however, the earliest inscription as yet found at Halicarnassus and in an epigram of a later period (Plate XCVI., No. 65), the Ionic dialect is employed. To account for this we must bear in mind that the earliest prose compositions of the Greeks were written in the Ionic dialect, which, indeed, seems to have been used in literature in many cities where the colonists were of Dorian origin. Thus, the medical treatises of Hippokrates of Cos, the chronicles of the Argive Acusilaus, and the philosophy of Diogenes of Apollonia, were all written in Ionic Greek, and even as late as the time of Artaxerxes Mnemon, the historian Ctesias of Cnidus made use of many Ionic forms in his writings. All these authors were natives of Doric cities. Among the inscriptions found by me at Cnidus, two (Nos. 15, 29) contain Ionic forms, which in No. 15 are associated with Doricisms. The decrees of the people of Mylasa relating to Mausolus, which have been already cited, *ante*, p. 42, are also written in the Ionic dialect; and, as we find no trace of Doricisms in any of the *decrees* which have been discovered either there or at Halicarnassus, it is probable that Ionic may have been exclusively employed in public documents in both cities till the introduction of the κοινή.

This may account for the Ionic forms δημοτελέα and ἱερητεία, retained in a Halicarnassian inscription, C. I. 2656, which is certainly not earlier than the Macedonian period.

If the Ionic dialect was used in the public documents of Halicarnassus at the time of Herodotus,

as may be inferred from the evidence of inscription No. 1, it is not likely that he adopted this dialect for his History in consequence of his migration to Samos, as Suidas states, *s. v.* Ἡρόδοτος. His residence there, however, may have imparted to his style certain peculiarities by which the Ionic spoken at Samos was distinguished from the other three varieties of this dialect known to Herodotus. (See his History, i. 142.)

If the Greek spoken at Halicarnassus was Doric, while the language of literature was Ionic, some intermixture of Doric forms might be expected, *à priori*, in this inscription. Accordingly, we find, l. 2, Ἁλικαρνατ[έων]; while, l. 40, the Ionic forms Ἁλικάρνησσος and Ἁλικαρνησσέων are used; φεύγεν, l. 37, and ἐπικαλέν, last line, are also Doric forms.

So in the Cnidian inscription, No. 15, we have Ionic forms intermixed with Doric.

The subject of the inscription in which the names Lygdamis and Panyasis are introduced, is a decree of the people of Halicarnassus and Salmacis in their joint names, relating to the legal title to certain lands and houses. The first eight lines of the inscription are too mutilated to enable us to read them exactly; but they are evidently the preamble of a decree.

It has been already pointed out, *ante*, p. 11, that the people of Salmacis who are associated with that of Halicarnassus in this decree were probably composed of partially civilized Carians and Leleges, dwelling on and about the Acropolis and fountain at Halicarnassus, which bore their name.

In confirmation of this view, it may be further observed that the name Σαλμακίς seems to be of

Carian origin, as we find in the kindred forms Ἀλμακίς (Stephanus Byzant. *s. v.* Ἡράκλεια), Ἀλβάκη (Suidas, *s. v.* Διογενειανός), and Σαλβάκη, C. I. 2761. (See Boeckh, *in loc.* l. 2.)

In my notice of this inscription, *ante*, p. 11, I have stated that the decree is made out in the joint names of the Halicarnassians and people of Salmacis, and that it may be hence inferred that the two were united at Halicarnassus in one civil community. Subsequent study of the mutilated lines which form the heading of this decree leads me to modify this statement. I am inclined to think that the two communities did not form one state at the date of this inscription, but that a relation existed between them analogous to that between Athens and its dependency Salamis, as indicated in an inscription (C. I. 108), which commences :—Ἐπὶ Ἐργοκλέους ἄρχοντος ἐν Ἄστει, ἐν Σαλαμῖνι δὲ Ἀνδρωνος, and which Boeckh supposes to have been made by Athenian *kleruchi* settled in Salamis. In this inscription, the eponymous magistrate of the dominant state is named first, after whom follows the eponymous magistrate of the dependent state. If a restoration, which I shall presently consider, could be established, the eponymous magistrate of Salmacis was in like manner named in line 7, after the *Prytanis* of Halicarnassus. If we thus suppose the two communities to have been politically distinct, the term ὅρκια, l. 44, may refer to treaties between them; but the inscription is so mutilated, that I can only offer conjectures on these points.

l. 3. Λύγδαμις. The occurrence of this name in he nominative here is very difficult to explain.

In the heading of Athenian decrees the word ἐκκλησία or βουλή sometimes stands as an absolute nominative. See the instances of this construction collected by Boeckh, C. I. No. 111, and ibid. Nos. 2270, 2264; but the καί which precedes the name of Lygdamis precludes such a construction here. Perhaps the decree commenced with the words Τ]άδε [συνέθεντο or ἐπεκύρωσαν], followed by the name of the legislative body by whom the law was passed, and which would be the nominative, governing Ἁλικαρνατέων καὶ Σαλμακιτέων, l. 2, and agreeing with συνέθεντο.

It may be inferred from the unusual position of the name Lygdamis in this preamble, that he held some high office at the time of the decree; possibly, his name is so inserted to show that it was not valid without his consent.

l. 3. ἐν τῇ ἱερῇ ἀγορῇ. What a ἱερὰ ἀγορά was, I cannot conjecture. One of the four sorts of ἐκκλησίαι summoned by the Prytanes, was that which deliberated περὶ ἱερῶν καὶ ὁσίων (see Pollux, Onomast. viii. 95); but it seems more probable that ἀγορά here refers to the place of meeting, which may have been called ἱερά, as one of the harbours at Ephesus was called ἱερὸς λιμήν, possibly from its proximity to a temple, as Mr. Falkener suggests, in his Ephesus, p. 57.[b]

l. 4. [Ἑ]ρμαιῶνος. The usual form is Ἑρμαῖος, which was an Argive and Bœotian month (see K. F. Hermann, Ueber Griechische Monatskunde, — in Abhandl. d. K. Gesellsch. d. Wissensch. Goettingen, 1844, ii. p. 98); but Ἑρμαιών occurs in a decree of

[b] Homer calls the ἀγορά, ἱερὸς κύκλος, Il. xviii. 504.

the people of Iulis in Ceos. (Rangabé, Antiquités Hellén. ii. p. 247, No. 677.)

l. 6. The letters **ΟΟΑΤΑΤΙΟΣ**, after πρυτανεύοντος, probably represent the name of the other Prytanis. (Cf. No. 2, *init.* ἐπὶ πρυ[τανεύοντος τοῦ δεῖνα] μετα Διοδότου.) This name may have been Ὀθόπατις, which resembles that of Ὀθοντοπάτης, the successor of Ada. (See *ante*, p. 61.)

l. 7. Before **ΣΑ**, in this line, is a space for two letters, and after it for four: the next letter is **Λ** in my transcript, but may have been a **Δ**. I therefore have restored this **ΕΝ]ΣΑ[ΛΜΑΚΙ]Δ[Ι**, as it might be expected that the name of the eponymous magistrate would follow here. I can, however, offer no satisfactory reading of the remainder of this line and beginning of l. 8; and, therefore, the restoration proposed must be considered doubtful.

l. 8. Μνήμονας. The functions of these officers are thus defined by Aristotle, Polit. vi. 5, 4:—Ἑτέρα δὲ ἀρχὴ πρὸς ἣν ἀναγράφεσθαι δεῖ τά τε ἴδια συμβόλαια καὶ τὰς κρίσεις ἐκ τῶν δικαστηρίων· παρὰ δὲ τοῖς αὐτοῖς τούτοις καὶ τὰς γραφὰς τῶν δικῶν γίνεσθαι δεῖ καὶ τὰς εἰσαγωγάς. Ἐνιαχοῦ μὲν οὖν μερίζουσι καὶ ταύτην εἰς πλείους·—καλοῦνται δὲ ἱερομνήμονες καὶ ἐπιστάται καὶ μνήμονες, κ. τ. λ. From this passage it appears that their name μνήμονες was given them because they were Remembrancers or Recorders; hence their office was synonymous with that of γραμματεῖς. See Timæus, Gloss. Plat. ed. Koch. p. 125; Schol. Bavar. ad Dem. Cor. p. 276; Schol. ad Aristoph. Nub. l. 623; K. F. Hermann, Lehrbuch d. Gr. Staatsalterthuemer, ed. 1855, § 14, 8: see also Letronne, Sur les Fonctions attribuées aux Mné-

mons, &c. Mémoires de l'Institut. [Acad. des Inscript.] Paris, 1822, vi. pp. 230, 226).

After the preamble comes the law itself, consisting of several distinct clauses.

(1.) lines 8 to 15, enact that the *Mnemones* are not to convey or surrender (παραδιδόναι) to the *Mnemones* any land or houses ἐπὶ Ἀπολωνίδεω, κ. τ. λ. μνημονεύοντος, which, literally rendered, would mean, "during the time while Apolonides son of Lygdamis, and Panamyas, held or hold the office of *Mnemon* in Halicarnassus; Megabates son of Aphyasis, and Phormion son of Panyasis, being *Mnemones* at the same time for the people of Salmacis." The meaning of this clause is very obscure; but, as it is enacted *infra*, lines 18—22, that those who were in possession of land and houses during the Mnemonship of Apolonides and Panamyas shall retain this possession except under a specified condition, it might be expected, *à priori*, that the clause forbidding the alienation of real property, l. 9, refers to certain houses and lands held by a title dating from the term of office of Apolonides, &c.; but I confess myself unable to extort this meaning from the passage as it stands, nor do I see what other restoration can be proposed for the words which I read παραδιδό[ναι] and μνή-μ[οσ]ιν, lines 9, 10.

(2.) lines 16—22. "If any one wishes to go to law (δικάζεσθαι) about land or houses, let him give notice of action (ἐπικαλείτω) within eighteen months from . . ". Then follow letters which, as they stand in the facsimile, are unintelligible; at the same time, I do not think it likely that my transcript, which was made with great care, and revised

more than once from the marble, would be very far wrong here.

From the mention of a term of months, οἱ *προθεσμία*, immediately before, it seems almost certain that the words which follow fix the date from which such term would be reckoned; hence it has been proposed to read ΑΠΟΤ[ΟΟΝ]Ο[Μ]Ο-ΣΕΓΕΝΕ[ΤΟ], *i.e.* *ἀπ' ὅτου* (for *ἀφ' ὅτου*) *ὁ νόμος ἐγένετο*, "from the time when the law was made;" or *ἀπ' ὅτε* for *ἀφ' ὅτε*. This restoration assumes that in the transcript I have mistaken Μ in *νόμος* for ΑΔ, which is not improbable. The principal objection to this restoration is, that *ἐτέθη*, rather than *ἐγένετο*, might be expected after *νόμος*. With regard to the proposed readings, *ἀπ' ὅτου* may be defended by the common forms *ἐξ ὅτου* (or *ἐξότου*), *ἐξότουπερ*; *ἀπ'ὅτε* may, perhaps, be supported indirectly by the analogy of *εἰς ὅτε* or *εἰσόκε*.

(3.) If we read here, *ὁρκ[οῦν τοὺς ἐ]κδικαστάς*, the sense would be—"When the Mnemones think fit, they are to swear the jurors by law, or under this law, as at present." But in my transcript the letters are ΟΡΚΩΙΣ · · ΚΔΙΚΑΣΤΑΣ. Probably, therefore, the true reading was *ὁρκοῦσθαι*, or *ὁρκούσθων ἐκδικαστάς*. The functions of the *ἐκδικασταὶ* were, it is to be presumed, the same as those of the Athenian *δικασταί*, or jurors. The swearing in of jurors was probably usual in Greek trials. (See Hermann, Lehrbuch d. Gr. Staatsalt. ed. 1855, § 134, 9.)

(4.) l. 22. "If any one brings an action after the fixed term of eighteen months, the person in possession of the land or houses must take an oath, to be administered by the dicasts in the presence of the plaintiff,—*τοῦ ἐνεστηκότος*; the dicasts are to receive

for this the fee of half a *hekte*." Here the dicasts, first being sworn themselves, administer the oath to others.

Τοῦ ἐνεστηκότος, "the plaintiff." Compare for this sense of ἐνίστημι, Theophrastus ap. Stob. Serm. xliv. 22: παρὰ δέ τισι προκηρύττειν κελεύουσι πρὸ τοῦ κατακυρωθῆναι πένθ' ἡμέρας συνεχῶς, εἴ τις ἐνίσταται ἢ ἀντιποιεῖται τοῦ κτήματος ἢ τῆς οἰκίας.

(5.) "Those who were in possession of land and houses when Apolonides and Panamyas were Mnemones, are to hold them still, unless after that date" . . . εἰ μὴ ὕστερον ἀπεπεραναι. I have restored this word ἀπεπέρασαν, in the sense of "sold." This tense would be regularly formed from ἀποπιπράσκω, supposing such a verb to have existed; and, though we have no authority for this compound, its counterpart ἀποπρίασθαι occurs in Aristophanes, Ranæ, l. 1227. Again, the necessity of assuming the existence of a new verb might be altogether avoided by reading ἃ γ' ἐπέρασαν, with the same sense of "sold." The clause would thus enact that all those should retain their lands who had held them from a certain date, unless they had subsequently sold them; though such a clause seems superfluous; for how could any of the parties concerned claim a title in land which they had sold?

(6.) The remainder of the decree is very clear and straightforward, enacting that any one wishing to annul this law shall be banished, and have his property confiscated and dedicated to Apollo; and if he does not possess property to the value of ten *stateres*, he shall himself be sold for exportation and never be permitted to return to Halicarnassus;

and if any one shall transgress these (enactments), it shall be lawful for the whole *demos* of Halicarnassus to sue him in the manner prescribed by the treaties (ὅρκια), and as it is written in the Ἀπολλώνιον.

l. 35. ἐόντα for ὄντα.

l. 36. τωὶπολλωνι[ίῳ]. Ionic crasis for τῷ Ἀπόλλωνίῳ: cf. the inscription from the Sacred Way at Branchidæ, C. I. No. 39. This Ἀπολλώνιον is evidently the temple of Apollo mentioned in the last line of the inscription as the place where copies of laws were kept. This temple may have been that of the Triopian Apollo at Cnidus (see *ante*, p. 350); but Halicarnassus must have ceased to be a member of the Hexapolis before the date of this inscription; and, moreover, it seems probable that the documents referred to would be kept in some place where they could be readily consulted.

Among the Halicarnassian inscriptions published by Lebas, is a dedication to Apollo Archegetes and Asclepios. (Voyage Archéologique, No. 504.)

l. 41. τῶς for τῶν. Compare τὴγ γῆν, *supra*, l. 25, and other instances cited by Boeckh, C. I. i. p. 117.

l. 26. ἡμί[ε]κτον δεξαμένους, "receiving a half *hekte* as the fee for administering the oath." The γραφεῖον τῶν ὅρκων is mentioned in a later Halicarnassian inscription, No. 3, as one of the sources of public revenue. It is, therefore, to be presumed that every time an oath was administered for judicial purposes, a fee was charged. At Athens oaths were administered by an officer called ὁρκωτής. (See Schoemann, Antiquitates Juris pub. Græc. Greifswald, 1838, p. 291, 4.)

The ἡμίεκτον is a coin mentioned in a fragment from the Λάμια of the Athenian comic poet Crates,

who flourished about B.C. 450, and who states that it was worth eight obols:—

ἡμίεκτόν ἐστι χρυσοῦ, μανθάνεις, ὀκτὼ ὀβολοί.

(See Pollux, ix. 62.) As the *hekte* was certainly the sixth part of the stater, the *hemiekton*, or half-*hekte*, must have been the twelfth part of the *stater*.

The *hemiekton* in this inscription must have been a division of the *stater*, which is mentioned l. 38.

We thus learn the fact that at the time when this inscription was written, probably about B.C. 445, the people of Halicarnassus made use of a gold or electrum coinage.

On what standard this *stater* was adjusted we have at present no evidence. At the time when this inscription was written, there was an extensive electrum currency on the western coast of Asia Minor, of which the principal mints were Cyzicus and Phocæa. The coins of these two cities appear to be adjusted to the same standard, — a *stater* of about 248 English grains, of which the sixth, *hekte*, weighed about $41\frac{1}{3}$ grains, and the *hemiekton*, 20 grains. (See Mommsen, Geschichte des Roemischen Muenzwesen, pp. 1—4; Burgon, Catalogue of the Thomas Collection of Coins, p. 316.)

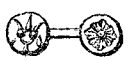
The *stater* current at Halicarnassus may have followed this standard; but though there is ground for believing that the electrum currency extended as far south as Caria, there is no positive proof of this.

Mommsen, p. 18, points out that there are a set of gold coins of which the heaviest weigh but 217 grains. These pieces of 217 grains he considers to

be *stateres* of a standard lower than that of Phocæa and Cyzicus; and, from the frequent occurrence of the lion type on these coins, he thinks that this lower standard is probably that of Miletus. (See Nos. 2153 and 2154, in Burgon's Catalogue of the Thomas Collection, which Mommsen regards as the third of this *stater;* also Burgon, Catalogue of Thomas Coins, p. 301.)

It is possible that the *stater* of Halicarnassus may have been adjusted to the same standard.

I may here mention that, while the "Medusa" was at Budrum, her commander, Captain Heath, purchased a very small coin of gold or electrum (see the cut), which may be thus described:—



Obv. Rose or flower.
Rev. Circular flower, incuse.

Size as in cut; weight 4·3 grains. I saw another coin precisely similar in type and size in the possession of Chevalier Hedenburg, then residing at Rhodes, which, I fear, has been lost; Captain Heath's specimen is, therefore, so far as I know, unique.

Among the undoubted coins of Phocæa are several which Mommsen (p. 6) considers to be the eighth part of the *hekte*, or the forty-eighth of the *stater*. Captain Heath's coin is so much lighter than these, that I suspect it is the eighth of a *hekte* of the *stater* of 217 grains, which Mommsen calls Milesian.

The type seems to point to Rhodes, but the commonly received date of the foundation of the city is B.C. 408; and this coin appears to be at least half a century earlier. We have no evidence to show that the three Rhodian cities, Lindus,

Ialysus, and Camirus, ever used the type of the rose as representing the island *in genere*. The Chevalier Hedenburg informed me that his coin was found on the coast opposite Rhodes.

With regard to the value of eight obols assigned to the *hemiekton* by Crates, this would be too low, whether we calculate either by the Cyzicene or the lighter Milesian standard. Mommsen (p. 58) supposes that the *hemiekton* mentioned by Crates is an Athenian coin, the twelfth part not of the *stater* but of the drachma.

But may we not rather presume that the line in the Λάμια refers to a foreign coin of which the value was not universally known at Athens? To remind the Athenian public of the value of one of their own gold coins would seem a gratuitous piece of information.

Boeckh (Metrologische Untersuchungen, Berlin, 1838, p. 135) remarks that we cannot tell to what state the *hemiekton* of Crates belonged. He supposes either that the currency was very much debased, or much below the nominal standard. From the mention of *hektæ* in contemporary Athenian inscriptions, it is evident that about the time of Crates much of the tribute was paid into the Athenian treasury in the *electrum* coinage of Asia Minor. As this was more or less adulterated with alloy, more especially the Phocæan coinage, the exchange of this foreign currency against Athenian silver would be fluctuating, and, in the absence of nice analysis, was, probably, matter of dispute; as the Athenians would naturally endeavour to depreciate the electrum currency much below its real value by exaggerated assertions as to the amount

of alloy it contained. This is borne out by the statement in Hesychius, *s. v.* Φωκαΐς . . . τὸ κακιστον χρυσίον, and by the mention of false *stateres* in an Athenian inscription, C. I. 150, § 36. Hence, probably, the popular prejudice against the innovation of a gold currency at Athens, to which Aristophanes appeals, Ranæ, ed. Dind. l. 720. As we do not possess the context, from which the line in Crates is a fragment, we cannot be sure whether his statement about the *hemiekton* is not a specimen of the exaggeration in which the Athenian comic writers so often indulged.[c]

When Aristophanes, in the passage already referred to, stigmatizes the new gold pieces at Athens as made of copper, l. 725, τούτοις τοῖς πονηροῖς χαλκίοις, his statement can hardly be regarded as an historical fact; for the Athenians of his time would hardly have established a debased gold currency side by side with a silver coinage of remarkable purity.

[c] According to Hesychius, *s. v.* ἡμίεκτον, this coin was the equivalent of the ἡμιωβόλιον; but this statement can hardly have been applied to the *hemiekton* of gold, which, as the twelfth part of a *stater* equal in weight to two golden drachmæ, must have been the equivalent of the *obolos*. The statement of Hesychius can, however, be explained if we adopt Mommsen's view, that the *hemiekton* of Crates is an Athenian coin, the twelfth part of the drachma. It does not follow, however, that Hesychius is speaking of a *hemiekton* of gold. The term may have been applied to silver, like ἑκτή, τεταρτή.

ΕΤΑΟΝΟΣΤΟΥΠΙΖΟ
ΠΟΣΙΔΕΩΝΟΣΕΠΙΠΡΥ
ΣΜΕΤΑΔΙΟΔΟΤΟΥΤΟ
ΓΡΑΜΜΑΤΕΥΟΝΤΟΣ
ΟΣΤΟΥΝΟΥΜΑΓΑΘΟΥ
ΒΟΥΛΗΙΚΑΙΤΩΙΔΗΜΩΙΓΝΩ
ΕΩΝΟΓΩΣΑΝΤΟΓΥΜΝΑΣ
ΙΟΝΕΠΙΣΚΕΥΑΣΘΗΙΕΡΕΙ
ΕΥΣΠΤΟΛΕΜΑΙΟΣΠΡΕΣ
ΣΤΗΣΠΟΛΕΩΣΣΥΝΕΧΩΡΗ
ΕΧΩΣΙΓΥΜΝΑΣΙΟΝΚΑΙ
ΝΙΣΩΝΤΑΙΤΗΜΠΑΙΔΙΚΗΝ
ΝΗΙΝΥΝΟΙΝΕΟΙΧΡΩΝΤΑΙΔΕ
ΔΗΜΩΙΕΠΙΣΚΕΥΑΣΑΙΕΠΕΙ
ΚΑΤΑΜΕΜΜΕΓΙΣΤΑΚΑΙΠΛΕ
ΚΟΔΟΜΗΜΕΝΑΟΛΙΓΩΝΔΕΠΡΟΣ
ΞΥΛΑΚΑΙΤΩΝΞΥΛΙΝΩΝΕΡ
ΙΤΙΝΑΕΙΣΔΕΤΑΛΟΙΠΑΕΠΑΓ
ΙΝΕΣΒΟΥΛΟΜΕΝΟΥΤΟΥΔΗΜΟΥ
ΤΟΓΥΜΝΑΣΙΟΝΑΩΣΕΙΟΙΜΕΝ
ΧΡΗΜΑΤΑΛΟ··ΕΑΤΟΚΑΔΕΔΟ
ΟΙΤΛΣΧΡΕΙΑΣΠΑΡΕΧΟΜΕΝΟΙ
Υ···ΤΑΙΦΑΝΕΡΟΙΩΣΙΝΟΣΟΙΑΝ
\ΟΤΑΧΡΗΜΑΤΑΜΗΕΛΑΣΣΟΝ
ΝΤΑΚΟΣΙΩΝΚΑΙΟΣΟΙΑΝΑΤΟΚΑ
ΡΑΧΜΩΝΤΡΙΣΧΙΛΙΩΝΕΠΗΙΝΗΣ
ΥΣΥΠΟΤΟΥΔΗΜΟΥΚΑΙΑΝΑΓΡΑ
ΠΟΓΡΑΨΑΝΤΑΣΤΟΨΗΦΙΣΜΑ
ΑΡΑΣΤΑΔΙΤΟΥΗΜΙΚΥΚΛΙΟΥΠΡΟ
ΤΙΟΙΔΕΤΟΥΔΗΜΟΥΒΟΥΛΗΘΕΝ
ΥΑΣΑΙΤΟΓΥΜΝΑΣΙΟΝΕΣΕΥΓ
ΛΟΙΜΕΝΔΩΡΕΑΝΟΙΔΕΑΤΟΚΑΑ
ΞΣ····ΤΕΡΟΥΕΙΔΟΥΣΤΟΝΤΟΠΛΕ
Τ····ΟΝΚΑΙΤΟΥΣΛΟΙΠΟΥΣ
ΝΑ····Λ··ΝΤΩΝΔΕΑΥΤΩΝΤΑ
Τ ΜΕΛΗΤΑΙΤΟΥΓΥΜΝΑ
Λ·ΑΜΕΝΟΥΣΔ···ΑΙΤΑΧΡΙ
\Ι··ΣΟΓΩΣΔΑΝΚΑΙΤΑΕΡΓΑ
ΤΙ ΚΑΙΛΥΣΙΤΕΛΕΣ
Ν ΤΑΕΣΤΑΝΕΡΓΩ
ΣΤΟΣ ΕΛΕΣΟΛ
ΕΓ ΜΕΛΗΤ

No. 2, Plate 3, of this Volume.[a]

Ἐπὶ . . . . . Ἀρ]εταόνος? Πίσω[νος?
μηνὸς] Ποσιδεῶνος, ἐπὶ πρυ-
τανεύοντος τοῦ δεῖνα] μετὰ Διοδότου το[ῦ
δεῖνα], γραμματεύοντος
τοῦ δεῖνα] τοῦ Νουμαγάθου,
ἔδοξε τῇ] βουλῇ καὶ τῷ δήμῳ, γνώ-
μη πρυταν]έων, ὅπως ἂν τὸ γυμνάσ-
ιον ἐπισκευασθῇ, ἐπει[δὴ
ὁ βασιλ]εὺς Πτολεμαῖος, πρεσ[βευ-
σάση]ς τῆς πόλεως, συνεχώρη[σεν
ὅπως] ἔχωσι γυμνάσιον καὶ
ἀγω]νίζωνται τὴν παιδικὴν
ἀγωνία]ν ᾗ νῦν οἱ νέοι χρῶνται, δε-
δόχθαι τῷ] δήμῳ ἐπισκευάσαι· ἐπει[δὴ
. . . . . κα[ὶ] τὰ μὲμ μέγιστα καὶ πλε-
ίονος ἄξια ᾠ]κοδομημένα, ὀλίγων δὲ προσ-
δεόντων εἰς τὰ] ξύλα καὶ τῶν ξυλίνων ἔρ-
γων ἐσ]τὶν ἃ, εἰς δὲ τὰ λοιπὰ ἐπαγ-
γέλλονταί τ]ινες, βουλομένου τοῦ δήμου
ἐπισκευάσαι] τὸ γυμνάσιον δόσει, οἱ μὲν
δωρεὰν] χρήματα, ο[ἱ δ]ὲ ἄτοκα· δεδό[χθαι
ὅπως ἄν] οἱ τὰς χρείας παρεχόμενοι [τῇ πόλει
ε]ὐ[εργε]ταὶ φανεροὶ ὦσιν, ὅσοι ἂν
ἐπαγγέλλωνται δ]οτὰ χρήματα μὴ ἐλάσσον[α
δραχμῶν πε]ντακοσίων καὶ ὅσοι ἂν ἄτοκα
μὴ ἐλάσσονα δ]ραχμῶν τρισχιλίων, ἐπῃνῆσ-
θαι μὲν αὐτο]ὺς ὑπὸ τοῦ δήμου καὶ ἀναγρά-
φεσθαι ἀ]πογράψαντας τὸ ψήφισμα
τοῦτο ἐν τῇ π]αραστάδι τοῦ ἡμικυκλίου, προ-
σγράψαντας ὅ]τι οἴδε, τοῦ δήμου βουληθέν-
τος ἐπισκε]ύασαι τὸ γυμνάσιον ἐσευπ-
οροῦσι]ν οἱ μὲν δωρεὰν, οἱ δὲ ἄτοκα, ἀ-

[a] This Plate is not a facsimile of the original, as, from its position, I was unable to obtain an impression in paper.

ναγραφόντων δὲ ἑκα]τέρου εἴδους τὸν τὸ πλε[ίστ-
ον δόντα πρῶτ]ον καὶ τοὺς λοιποὺς [πατριστὶ,
ἀ]να[γραφόν]των δὲ αὐτῶν τὰ [ὀνόματα? . . (35)
οἱ ἐπι]μεληταὶ τοῦ γυμνα[σίου, τοὺς δὲ
ἐπαγγει]λαμένους δ[οῦν]αι τὰ χρ[ήματα
τοῖς ταμ]ί[αι]ς· ὅπως δ' ἂν καὶ τὰ ἔργα
μισθώσαιτο] τις . . . καὶ λυσιτελὲς
. . . . τὰ ἐς τὴν ἐργω[νίαν] (40)
. . . . στος . . . . ἑλέσθα[ι . . . .
. . . . ἐπιμελη[τὰς . . . .
. . . . . .

On a marble slab inserted as a window-jamb in the tower at the south-eastern angle of the Castle. This is a decree of the people of Halicarnassus relating to the building of a *gymnasium* erected by permission of one of the Ptolemies, kings of Egypt. The Ptolemy referred to in this inscription, l. 9, is most probably, either Philadelphus, or Ptolemy III. (Euergetes). Caria, as has been already stated, *ante*, p. 69, formed part of the dominions of Philadelphus, and continued in the possession of his successors till the reign of Ptolemy Epiphanes. (See C. I. iii. p. 282.)

l. 1. The name in this line may have been that of a Gymnasiarch, or ἐπιμελητής of the *Gymnasium*, as the magistrate to whom the subject of the decree specially related. The eponymous civil magistrate was probably the first named of the Prytanes. In like manner, a decree of the Halicarnassians, relating to sacred matters (C. I. 2656), commences ἐπὶ νεωποιοῦ,—then follow the names of the Prytanes.

A third Halicarnassian decree preserved in Josephus, Ant. Jud. xiv. 10, § 23, commences ἐπὶ ἱερέως. This also relates to sacred matters. (See Franz, Elementa Epigraphices Græc. pp. 324-5.)

l. 6. On the idiom γνώμη instead of γνώμῃ, see Boeckh, C. I. 2264.

l. 12. ἀγωνίζωνται. In my transcript I read -νίσωνται, but this is probably a mistake.

l. 14, 15. I cannot restore these lines satisfactorily.

l. 20. δόσει. My transcript has δωσει, but this is probably an error.

l. 22. Compare *infra*, No. 3, l. 3.

l. 29. προ[σγράψαντας]. I have supplied this word from the analogy of No. 3, l. 6, 7, ἀναγράψαι αὐτῶν τὰ ὀνόματα, ... προσγράψαντες ὅτι, κ. τ. λ.

l. 34. This line is also restored from the analogy of No. 3, l. 7.

The remaining lines of this inscription evidently relate to the farming out the contracts, which, as we learn from No. 3, *init.*, was the business of the ἐπιμεληταί.

l. 40, τήν, in my MS. copy τάν; but this is probably a misreading, as there is no other trace of the Doric dialect in this inscription.

No. 3, Plate LXXXVI.

. . . . . .

Κα]λλικλῆν [τα]μίαις· οἱ δὲ ταμίαι δότω[σαν] παραχρῆμα τοῖς ἐπι-

με]ληταῖς· οἱ δὲ ἐ[πιμελ]ηταὶ δότωσαν τοῖς ἐ[ργ]ώναις κατὰ τὰς διαγρα-

φάς· ὅπως δ' ἂν οἱ προδανείσαντες εἰς τὴν στοὰν ἦν ὁ δῆμος ἀνατί-

θησιν τῷ Ἀπόλλωνι καὶ Βασιλεῖ Πτολεμαίῳ φανεροὶ ὦσιν πᾶσιν, τοὺς

ἐξεταστὰς ἐφ' ὧνν ἂν συντελεσθῆ ἡ στοὰ, ὅσοι ἂν προδανεί- (5)
σωσιν
ἄτοκα μὴ ἔλασσον [ἢ ⊢]φ', ἀναγράψαι αὐτῶν τὰ ὀνόματα
ἐν τῇ παρα-
στάδι τῆς στοᾶς πατριστὶ, προσγράψαντες ὅτι οἵδε ἔδωκαν
τῷ δήμῳ
ἄ]τοκα χρήματα εἰς τὴν κατασκευὴν τῆς στοᾶς· ἀναγραφόν-
των δὲ πρῶ-
τον τὸν πλεῖστον δόντα· ὅπως δ' ἂν κομίσωνται οἱ προδα-
νεισταὶ, πό-
ρους ὑποκεῖσθαι αὐτοῖς τούς τε ὑποτεθέντας εἰς τὸ βου- (10)
λευτήριον,
κομισαμένων οἷς πρότερον ὑπετέθησαν, ὑποκεῖσθαι δὲ
αὐτοῖς καὶ
τοὺς ὑποτεθέντας εἰς τὰς εἰκόνας, τὴν πεντηκοστὴν καὶ τὸ
γραφεῖον
τῶν ὅρκων, κομισαμένων οἷς πρότερον ἐψήφισται· ὑποκεῖ-
σθαι δὲ αὐ-
τοῖς καὶ ἐκ τῆς οἰκονομίας ἑκάστου ἐνιαυτοῦ τάλαντον, ὅταν
ἐκκομί-
σωνται αὐτὸ καὶ τὸν τόκον οἱ δανείσαντες ἐπὶ τοῖς ὑποτε- (15)
θεῖσιν αὐ-
τοῖς ἀπὸ τῆς οἰκονομίας ἓξ ταλάντοις· τὰ δὲ λοιπὰ ὑπάρ-
χειν εἰς τὴν
οἰκονομίαν· προϋποκεῖσθαι δὲ καὶ τὸ γενηθὲν ἐκ τῆς στοᾶς,
πραθέν-
των τῶν κιόνων καὶ τῶν ξύλων καὶ τοῦ κεράμου καὶ τῶν
πλίνθων, ἀποδόσ-
θωσαν δὲ τοὺς μὲν κίονας τοὺς μέχρι τοῦ δικαστηρίου καὶ
τὰ ἔρ-
γα, μισθοῦν[τες] τῇ αὐτῇ ἐκκλησίᾳ· ὁ δὲ πριάμενος ἐν (20)
ἡμέραις τ[ριά-
κο]ντα τὸ [ἀργύριον κ]αταβαλέτω τοῖς ταμίαις· οἵδε
ταμί[αι .....

On a block of dove-coloured marble, 2′ $\frac{3}{4}$″ by 2′ 3″ by 1′ 1″. This block, which seems to have been part of a pedestal, was found built into a Turkish

house at the foot of the western *peribolus* wall of the Mausoleum. (See *ante*, p. 276.) It is now in the British Museum. The inscription is part of a decree relating to the building of a *stoa*, dedicated by the people of Halicarnassus to Apollo and King Ptolemy.

The Ptolemy mentioned in l. 4 of this decree is probably the same as the one mentioned in Inscription No. 2, as having granted to the people of Halicarnassus permission to erect a *gymnasium*, and who may have been either Philadelphus or Euergetes, as I have already stated *ante*, p. 69.

A little to the east of the house where I found this inscription, I noticed a piece of architrave, inscribed Ἀπολλωνι καὶ βασ. (See No. 3, A.) These words are probably the commencement of the dedication to Apollo and King Ptolemy, mentioned in this decree.

l. 2. ἐ[ργ]ώναις κατὰ τὰς διαγραφάς, "to the contractors according to the written contracts or agreements."

l. 5. ἐξεταστάς, auditors. These officers are mentioned in another Halicarnassian decree (C. I. No. 2656. See Boeckh *ad loc.*) ἐφ' ὧνν for ἐφ' ὧν.

ὅσοι ἄν. I originally read this ΟΓΟΙΑΝ, an error which I did not discover till after the Plate was finished. The second letter is nearly obliterated by a fissure in the marble; but on re-examining the inscription in a different light, the remains of the Σ became visible.

l. 6. μὴ ἔλασσον [ἢ ⊦] φ'. Compare No. 2, *ante*, l. 24, 25, where the same amount is named μὴ ἔλασσον δραχμῶν πεντακοσίων. In the Plate I read ΕΛΑΣΣΟΝΙ, but the Ι may be part of an Η.

l. 10. *τοὺς ὑποτεθέντας εἰς τὸ βουλευτήριον.* From the context it would seem that mortgages had been already effected on the proceeds of the *βουλευτήριον*, the *εἰκόνες*, the *πεντηκοστὴ*, and *γραφεῖον τῶν ὅρκων*; the use of *εἰς* is peculiar.

Those to whom these revenues had been previously pledged, *οἷς πρότερον ὑπετέθησαν*, were to be first repaid the money they had advanced to the state; so that the whole operation seems to have been the conversion of a loan.

The *πεντακοστή* was, it is to be presumed, the same tax as at Athens, a duty of two per cent. on all exports and imports. The *πόροι* accruing from the *βουλευτήριον* were probably fees. The *γραφεῖον τῶν ὅρκων* may have been an office for the registering of oaths, which would also have been in the receipt of fees. (See *ante*, No. 1, l. 26.) What the *εἰκόνες* were, which are here enumerated among the *πόροι*, I am unable to conjecture.

That statues were sometimes pledged for public debts, may be inferred from the well-known anecdote respecting the Venus of Praxiteles, in exchange for which Nikomedes, king of Bithynia, offered to redeem the entire public debt of the city of Cnidus.

As an additional security for this loan, an assignment was made of the sum of one talent yearly out of the general revenue of the state, *ἐκ τῆς οἰκονομίας ἑκάστου ἐνιαυτοῦ*, after those who had lent on the security of six talents, assigned in similar manner, had been repaid with interest. Lastly, the proceeds of the *στοά* itself, *τὸ γενηθὲν ἐκ τῆς στοᾶς*, l. 17, on letting out to contractors the building, were also assigned as security.

That the words *πραθέντων* and *πριάμενος* refer to a farming out, and not to a simple purchase, seems to follow from the expressions *ἐργώναις*, l. 2, and *μισθοῦντες τὰ ἔργα*, l. 19, 20.

l. 12. *γραφεῖον*, on the stone, *γραφιον*.

l. 21. *τὸ ἀργύριον καταβαλέτω*. This money to be paid down by the contractor, must have been exacted as an *ἐγγύη*, or pledge of the fulfilment of his contract. (See K. F. Hermann, Lehrbuch d. Griech. Privatalterth. § 68; Herod. ii. 180; C. I. 2266.)

At Athens the putting up to auction of the public works was the business of the board of ten magistrates called *πωληταί*. (See Boeckh, Staatshaushaltung d. Athen. ed. Berlin, 1851, i. p. 209; Rangabè, Antiquités Helléniques, ii. p. 389.)

This inscription is especially interesting as an example of a loan obtained from individuals, by pledging certain public securities. See other instances of this practice in antiquity, collected by Boeckh, Staatshaushaltung, i. p. 767.

No. 3*a*.

ΑΓΟΛΛΩΝΙΚΑΙΒΑΣ . . . . . .
ΟΔΗΜΟΣΤΗΝΣΤ . . .

Ἀπόλλωνι καὶ βασ[ιλεῖ Πτολεμαίῳ]
ὁ δῆμος τὴν στ[οάν].

On the corner-stone of a Turkish house, a little to the east of the Mausoleum. The stone is in length 3′ 9″ by 1′ 5″. It is broken at one end. This is probably part of the architrave of the *stoa* dedicated by the people of Halicarnassus to Apollo and King Ptolemy. (See *ante*, inscription No. 3, p. 691.)

No. 4, Plate LXXXVI.

Θεοτίμη Εὐφήμου
Χαλκιδικὴ
Ἰστιαίου δὲ γυνή.
Ἰστιαῖος Σαρδιανός.

On a sepulchral *stelé* of white marble, 2′ 9¼″ by 1′ 4¾″ by 3¾″, now in the British Museum, excavated in the field of Suliman, at the place called Kislalik, on the eastern side of Budrum. (See *ante*, p. 338.) When found, it was lying on a grave of the Roman period, for which it had been used as a cover after having been displaced from its original position.

No. 5, Plate LXXXVI.

Ναννίον
Καλλικλέους.
παῖδες Ἀθηνοκρίτου
Καλλικλῆς
Διοσκουρίδης
Μητρόδωρος
Ἀθηνόδωρος
Ἀριστοκλῆς
ὑπὲρ τῆς μητρὸς
Δήμητρι καὶ Κόρῃ.

On a block of blue marble, 2′ 10½″ by 1′ 10″ by 2′, now in the British Museum. This was found in the field of Chiaoux. (See *ante*, p. 330.) From the

evidence of this dedication, and of the other antiquities found in this field, it may be inferred that a temple of Demeter and Persephone stood on or near this site.

No. 6, Plate LXXXVII.

(*a*)

Ἐπειδὴ] ἡ αἰώνιος ? καὶ ἀθάνατος ? τοῦ παντὸς φύσις τ[ὸ
μέγι]στον ἀγαθὸν πρὸς ὑπερβαλλούσας εὐεργεσίας ἀνθρ[ώ-
πο]ις ἐχαρίσατο, Καίσαρα τὸν Σεβαστὸν ἐνεν[κ]αμένη [τ]ὸ[ν
τῷ καθ' ἡμᾶς εὐδαίμονι βίῳ πατέρα μὲν τῆς [ἑαυ]τοῦ π[α-
τρίδος Θεᾶς Ῥώμης, Δία δὲ Πατρῷον καὶ Σωτῆρα [τοῦ] κ[οι- (5)
νοῦ τῶν ἀνθρώπων γένους, οὗ [ἡ] πρόνοια τὰς [πάντ]ων
εὐχ]ὰς οὐκ ἐπλήρωσε μόνον, ἀλλὰ καὶ ὑπερῆκεν· εἰρηνεύ-
ουσ[ι] μὲν γὰρ γῆ καὶ θάλαττα, πόλεις δὲ ἀνθοῦσιν εὐνομίᾳ
ὁ]μονοίᾳ τε καὶ εὐετηρίᾳ, ἀκμή τε καὶ φορὰ παντός ἐστι[ν
ἀ]γαθοῦ, ἐλπίδων μὲν χρηστῶν πρὸς τὸ μέλλον, εὐθυμία[ς (10)
δ]ὲ εἰς τὸ παρὸν τῶν ἀνθρώπων ἐνπεπλησμένων, ἀγῶ-
σι κὰ[ναθή]μασιν θυσίαις τε καὶ ὕμνοις τὴν ἑαυτῶν
. . . . . το ν . . . . τῶν δ' ὁ Θεὸς εἰς . . . . . .
. . . . . ἀνέστακε τὸ . . . .

* * * * * * * * *

(About twenty-six lines wanting here.)

(*b*)

. . . . . πόλ[εις μ]ὲν . . . . . .
ἀναγραφῆναι δὲ ἀντίγρα]φο[ν τ]οῦδε τοῦ ψηφίσματ[ος
ἐν στήλῃ καὶ τεθῆναι ἐν τῷ] τε[μ]ένει τῆς Ῥώμης καὶ τ[οῦ
Σεβαστοῦ ὑπ]ὸ [τοῦ] Ἀ[ρχ]ιερέως Γαΐου Ἰουλίου Μ[εν-
εκλέους ?] φιλοκαίσαρος, ἐν δὲ ταῖς ἄλλαις πόλ[εσι (5)

ὑπὸ τῶ]ν ἀρχόντων, καθιερωθῆναι δὲ
ἐ]ν τῇ πρὸ ἑπτὰ καλανδῶν Δεκ[εμβρίων ? ἡμέρᾳ
. . . . . ὑ]πό τε ἱερέων καὶ ἀρχ[ιερέων . . . .
. . . . . ἐ]ορταζόντων τῶν ἀν[θρώπων ? . . . .
. . . . τὴ[ν δὲ] ἡμέραν τα[ύταν . . . . (10)
. . . . ε]ἶναι τουσ . . . . . .
. . . . φιλοκ[αίσαρας] . . . .
. . . . ψήφι]σμα . . . . . .
. . . . αστο . . . . . .
. . . . οτε . . . . . (15)
. . . . γ]ένητ[αι] . . . . . .
. . . . ψ]ήφισ[μα] . . . . . .

On a slab of white marble broken at both ends. Present height 3′ 8½″ by 1′ 8½″ by 5″. From a Turkish house near the Acropolis of Salmacis, Budrum; now in the British Museum. This inscription has been published by M. Bergk, in Gerhard's Denkmäler, Forschungen, &c., 1859, pp. 91*—94*, from a transcript so hastily made that hardly a single line of the inscription is correct; and M. Bergk has, therefore, been led into some very singular and amusing errors. The letters on this marble are quite worn away in many parts, in consequence of the slab having been placed for years over a sink, and thus exposed to the constant action of running water. I have, consequently, found the greatest difficulty in deciphering the inscription, and have only discovered the true reading of several lines since the facsimile (Plate LXXXVII.) was printed off. From a comparison of this inscription with C. I. Nos. 3957 and 3902*b*, there can be no doubt that it is a fragment from a decree passed by the Greek cities of Asia, in celebration of the birthday of some Roman emperor. We learn from C. I. No. 3902*b*,

that Paulus Fabius Maximus, when proconsul of Asia, instituted the custom of celebrating the birthday of Augustus. This inscription must relate to the birthday of some other emperor, as is shown by the words *πρὸ ἑπτὰ Καλανδῶν Δεκ[εμβρίων]*, l. 7 of *b*. I have not been able to identify this with the date of any emperor's birthday; but from the form of the letters, the inscription is probably of the Augustan age.

(*a*) l. 1. Compare the opening of the decree in honour of the birthday of Augustus, No. 3957:— *Ἔδοξεν τοῖς ἐπὶ τῆς Ἀσίας Ἕλλησιν . . . . . ἐπειδὴ ἡ πάντα διατάξασα τὸν βίον ἡμῶν Πρόνοια σπουδὴν εἰσενενκαμένη καὶ φιλοτιμίαν τὸ τεληότατον τῷ βίῳ διεκόσμησεν ἐνενκαμένη τὸν Σεβαστόν.* The Halicarnassian decree probably commenced in like manner: *Ἔδοξεν τοῖς ἐπὶ τῆς Ἀσίας . . . . .* We may, therefore, calculate that about two lines are broken away at the top.

l. 3. *ἐνενκαμένη*. It will be seen that this word occurs in a similar sense in the passage from No. 3957, just quoted.

l. 6. *οὗ ἡ πρόνοια*. This word is also used in No. 3957, but in the sense of Divine not Imperial Providence.

(*b*) l. 2, 3. These two lines have been restored from the analogy of lines 10, 11, in the decree already referred to (C. I. 3902*b*). The *τέμενος τῆς Ῥώμης καὶ τ[οῦ Σεβαστοῦ]* was, doubtless, at Halicarnassus. In the inscription No. 3902*b*, copies of the decree are ordered to be set up on *stelæ* in the Cæsarea or temples of Augustus in the different cities.

(*b*) l. 4. *Γαΐου Ἰουλίου* M . . . . This must be the name of the *Ἀρχιερεύς*. He may have been called

Caius Julius, after Julius Cæsar, as was the case with Artemidoros of Cnidus.

l. 4: ἐν δὲ ταῖς ἄλλαις πόλ[εσιν. Compare πόλεις, l. 8 (*a*). From the mention of "cities" in these passages, we may infer that the decree does not relate exclusively to Halicarnassus, but to the Greek cities of Asia generally.

No. 6*a*.

ΟΔΗΜΟC
ΤΙΒΕΡΙΩΚΛΑΥ
ΔΙΩΚΑΙCΑΡΙCΕΒΑCΤΩ
ΓΕΡΒΑΝΙΚΩΙΚΑΙCΕΒΑCΤ·
ΑΡΤΕΜΙΔΙΔΗΛΙΑ
ΔΙΓΙΛ

Ὁ δῆμος
Τιβερίῳ Κλαυ-
δίῳ Καίσαρι Σεβαστῷ
Γερβανικῷ καὶ Σεβαστ[ῇ
Ἀρτέμιδι Δηλιά
δι . .

On a round buckler with a sword under it, sculptured in relief on an oblong slab of white marble, built into the wall which connects the two central towers of the Castle, Budrum. This inscription contains a dedication by the people of Halicarnassus to the emperor Claudius, and to the Delian Artemis.

l. 4. Γερβανικῷ for Γερμανικῷ.

l. 5. Ἀρτέμιδι. At Halicarnassus was also worshipped the Ἄρτεμις Περγαῖα. (See C. I. 2656.)

No. 7, Plate LXXXVIII.

For this inscription see *post*, under Cnidus.

No. 8, Plate LXXXVIII.

῾Ο] πρὶν ἐνὶ ζωοῖσι φίλοις φίλος, ὁ πρὶν ἐν ἀστοῖς
῾Ηδὺς, ὁ Πιερίδων γυμνασίου τε φίλος,
Κλ]ειογένης, ὑὸς Θεοδώρου, τῷδ' ὑπὸ τύμβῳ
Κεῖ]ται Ἀλεξάνδρᾳ μητρὶ λιπὼν δάκρυα.
῾Η γὰ]ρ ? ἀεὶ γενέταισιν ὀφιλομένας ὑπὸ τέκνων
. . . . . .

On a base of white marble 16″ by 15¾″ by 8½″; the lower edge broken away. On the top is a socket for a term; in the British Museum. From a Turkish house a little north of the arsenal.

l. 3. ὑός for υἱός.

l. 5. In the Plate I read ΕΑΕΙ; but, on re-examining the stone, I think that the first letter may be Ρ. The sixth line of this epigram has been broken away, but its purport probably was that the mother in this case had to perform those last duties usually due from children to parents, not from parents to children.

No. 9, Plate LXXXVIII.

(*a*)	(*b*)
. . . . . σαντες	Αἰνέας Λασθένο[υς
. . . . ἐ]π' Ἱερέως	καὶ Τιμόκιον Παμφίλο[υ]
. . . . [ἐ]τίμησαν	τὸν υἱὸν Λασθένην
. . . . μον Αἰνέου	Θεοῖς.

. . . . γ]ραμματέα
. . . . Σωφρ]όνιχ[ον?
εὐνοίας ἕνεκα] τῆς εἰς α[ὐτὸν]

(*c*)

Ταλέστης Α[ρ]τεμ[ι]δώρου.

On a slab of blue marble, 2′ 3″ by 10″ by 2′ 4″, present length; now in the British Museum; found a little to the N.E. of the Mausoleum, at the point where the street which runs east and west through Budrum is intersected by one running south down to a mosque on the shore of the harbour. The slab appears to be part of a wall-stone from some temple or public building. The letters are finely cut. Ταλέστης is probably the name of an artist. This name is not given in the list of sculptors in Brunn's Geschichte d. Griech. Kuenstler.

No. 10, Plate LXXXVIII.

Μναμεῖον τόδε σεῖο πατὴρ ἐπόνησεν ἑαυτο[ῦ]
χερσὶν πᾶσιν ὁρᾶν σᾶς ἀρετᾶς ἕνεκεν,
κἀγὼ ὕπερθ' ἑστῶσα προσημαίνω παριοῦσιν
ὡς υἱὸν Μόσχου τόνδ' ἔχω Ἑρμοκράτην,
Χαλκιδέων χώρας ἐνθάδ' ἀποφθίμενον.

On a marble block, 1′ 9½″ by 10″ by 5½″, now in the British Museum, found in the house of a Turk called Khodja Mahomet, in the Eastern Necropolis. (See *ante*, p. 339.) Published in Gerhard's Denkmaeler, Forschungen, &c. 1859, p. 55*. This inscription has evidently been placed under a statue of the mother of Hermokrates. As her husband Moschos made the tomb, it is to be presumed that he was the sculptor of the statue.

No. 11, Plate LXXXVIII.

For this inscription see *post*, under Cnidus.

No. 12, Plate LXXXVIII.

'Αγαθῇ] Τύχῃ
Οἵδε ἀνέ[βησαν εἰς ἄν]δρας εἰς ἱέρειαν Αὐρηλί-
αν Μενε . . . . . γυμνασιαρχούντων
'Εφαρμόσ[του . . . . . 'Ιάσονος τοῦ Μεν[ε-
κράτους . . . . . ᾱ Θεόδοτος ᾱ τοῦ (5)
'Αρτέμω[νος 'Αρτεμί]δωρος Διογένους Γη-
νεὺς Σι . . . . . ου ἱερεῖς· Κῶμος Γαΐ-
ου, Εὔπο[ρος καὶ ὁ δεῖνα] Εὐπόρου, Εὐσχήμων
Παρθενίο[υ . . . . . Θαλασσέρως ᾱ, Αηναῖος ᾱ
'Ερμᾶς ᾱ . . . . . Σωτηρ ᾱ, Εὐτυχὴς Σω- (10)
τῆρος ᾱ . . . . . καὶ οἱ λοιποὶ ρξ̄.

On the left side of the stone, in larger characters $\frac{\delta\acute{\iota}\varsigma}{\rho\mu}$

On two fragments of a slab of white marble, which, when entire, must have measured about 4′ by 19″ by 4½″; now in the British Museum. Found in a well immediately to the south of the platform of Hagia Marina. (See the Plan of Budrum, Plate I., and *ante*, p. 323.)

The words *ἀνέβησαν εἰς ἄνδρας*, l. 1, are restored from the evidence of Nos. 12 A and B, which are nearly similar in form to this inscription. It is evident that this expression relates to the enrolment of youths (ἔφηβοι) as *ἄνδρες*, on their attaining manhood. (See Krause, Gymnastik d. Hellenen, i. p. 265.) With the expression *ἀνέβησαν* may be compared the use of *μεταβαίνω* by Hesychius, *s. v.*

παιδίσκοι.—οἱ ἐκ παίδων εἰς ἄνδρας μεταβαίνοντες, and Lucian. Amor. 24, as cited by Liddell and Scott, Lexicon, *s. v.*

l. 2. εἰς ἱέρειαν corresponds with εἰς ἱερῆ, in Nos. 12 A and B. These words must mean that the enrolment took place "before the priest or priestess."

l. 5. Θεόδοτος ᾱ. The ᾱ which follows this name occurs after several other names in this list; and in the inscriptions immediately following, Nos. 12*a*, *b*, and *c*. I know of no other instance in which this letter is thus used in inscriptions. The names thus distinguished are probably those of ἔφηβοι who had attained a first rank by seniority. These would be the ἔφηβοι πρεσβύτεροι mentioned C. I. No. 2214. Compare C. I. Nos. 232, 245, where the παῖδες are similarly divided into three classes; and Krause, i. pp. 263-70. The numerals $\overline{\rho\xi}$=160, at the end of the inscription, seem to represent those not thought worthy of being named. What the numerals δίς $\overline{\rho\mu}$ refer to I cannot conjecture.

No. 12*a*.

ΑΓΑΘΗ ΤΥΧΗ
ΟΙΔΕΑΝΕΒΗΣΑΝΕΙΣΑΝΔΡΑC · ΙCΙΕΡΗΙ · ΦΛ
ΔΗΜΗΤΡΙΟΝΓΥΜΝΑCΙΑΡΧΟΥΝΤΩΝΜΕΛΑΝΘΙ
ΟΥΤΟΥΝΕΙΚΟCΤΡΑΤΟΥΚΑΙΑΘΗΝΙΠΠΟΥΤΟΥΑ
ΚΑ·
ΕΚΑΤΑΙΟΥΤΟΥΑ ..... ΟΥΜΕΛΑΝΘΙΟCΒΤΟΥΝΕΙ
ΚΟCΤΡΑΤΟΥΚΟΙΝΤ ΤΟ
Κ Ν C Ν Λ
ΩΡΙΕΡΩ Ε Υ Ο

Ἀγαθῇ Τύχῃ
Οἵδε ἀνέβησαν εἰς ἄνδρας [ε]ἰς ἱερῆ Ἰ. Φλ.
Δημητρίον, γυμνασιαρχούντων Μελανθί-
ου τοῦ Νεικοστράτου καὶ Ἀθηνίππου τοῦ ᾱ καὶ
Ἑκαταίου τοῦ Α . . . . . ου Μελάνθιος β̄ τοῦ Νει- (5)
κοστράτου, Κόϊντ[ος . . . . . .
. . . . . .
. . . . . .

On a block of blue marble inserted in the face of the eastern wall of the Castle, immediately below the battlements. This inscription, together with 12*b* and 12*c*, were copied by Corporal Jenkins, R.E., who for this purpose suspended a scaffolding over the battlement. I have already explained the phrase *ἀνέβησαν εἰς ἄνδρας*, in this inscription, under No. 12.

l. 4. *Ἀθηνίππου τοῦ ᾱ.* Here the *ᾱ* refers to the holding office for the first time.

l. 5. *β̄ τοῦ Νεικοστράτου* : *i. e.* son and grandson of Neikostratos. (See Franz. Elem. No. 146, p. 304.)

No. 12*b*.

ΟΙΔΕΑΝΕΒΗΣΑΝΕΙΣΑΝΔΡΑΣΕΙΣΙΕΡΗΤΙΚΛΜΑΡ-
ΚΟΝΓΥΜΝΑ
ΣΙΑΡΧΟΥΝΤΩΝΦΙΛΟΝΕΙΚΟΥΤΟΥΕΡΜΟΔΩΡΟΥ
ΚΑΙΠΟΔΕΙΡΟΥ
ΔΡΑΚΟΝΤΟΣΚΑΙΔΗΜΗΤΡΙΟΥΔΗΜΟΣΘΕΝΗΣ
ΜΕΝΕΚΡΑΤΟΥΣ
ΜΕΝΕΚΡΑΤΗΣΑΠΟΜΠΗΙΟΣΔΑΜΑΣΑΤΟΡΝΕΙΝΟΣ
ΑΜΑΡΑΝΤΟΥ
ΕΡΜΟΓΕΝΗ . ΠΟΣΙΔΕΟΥΚΛΕΟΜΕΝΙΔΑΣΠΟΔΕΙ-
ΡΟΥΕΠΙΚΡΑΤΗΣ
ΑΠΟΛΛΩΝΙΔΟΥ . . ΜΜ . . . ΕΡΑΣΤΩΝΑΜΕΝΕ-
ΚΡΑΤΗΣΕΡΑΣΤΩΝΟΣ

ΣΥΜΦΕΡΩΝΑΧΡ . . Μ . . . . . ΦΙΛΗΤΟΥΑΡΙΣΤΟ-
ΜΕΝΗΣΜΟ
ΣΧΙΟΝΟΣΔΗΜΗΤΡΙΟΥΝΕΩΝΦΙΛΗΤΟΥΕΡΜΑ-
ΣΑΣΩΖΟΜΕ
ΡΟΥΦΟΣΜΣ ΟΥ . . . . . ΝΔΡΟΣΖΟΣΙΜΟΥ
ΝΟ Ο ΟΙ ΡΜΛ
ΜΟΥΚΛΙΜΙ

. . . . . .

Οἵδε ἀνέβησαν εἰς ἄνδρας εἰς ἱερῆ Τι. Κλ. Μάρκον, γυμνασιαρχούντων Φιλονείκου τοῦ Ἑρμοδώρου καὶ Ποδείρου [τοῦ Δράκοντος καὶ Δημητρίου, Δημοσθένης Μενεκράτους, Μενεκράτης ᾱ, Πομπήϊος Δαμᾶ, Σατορνεῖνος Ἀμαράντου, Ἑρμογένη[ς] Ποσιδέου, Κλεομενίδας Ποδείρου, Ἐπικράτης (5) Ἀπολλωνίδου . . . . . Ἐράστων ᾱ, Μενεκράτης Ἐράστωνος, Συμφέρων ᾱ . . . . . Φιλήτου, Ἀριστομένης Μοσχίωνος Δημητρίου, Νέων Φιλήτου, Ἑρμᾶς ᾱ Σωζομενοῦ] Ῥοῦφος . . . . . Ζωσίμου (9)

. . . . . .

On a block of blue marble, 4′ 10″ by 1′ 9″, from the same part of the Castle as Nos. 12*a* and 12*c*. On the left side of the inscription is the word ΝΙΚΗ, below which a *lekythos* is incised. On the opposite side of the inscription are, in like manner, incised a *meta* and a palm-branch.

No. 12*c*.

ΕΠΙΣΤΕΦΑΝΗΦΟΡΟΥΤ . . ΦΛΑΔΗΜΗΤΡΙΟΥΙΟΥΛΙ
ΑΝΟΥΟΙΔΕΑΝΕΒΗΣΑΝΕΙΣΑΝΔΡΑΣΓΥΜΝΑ
ΣΙΑΡΧΟΥΝΤΩΝΚΛΓΛΙΟ . . ΥΚΛΙΔΑΑΚΑΙΤΑ
ΠΑΡΙΩΝΟΣΑΕΙΣΙΕΡΗΑΠΟΛΛΩΝΙΟΝΑΥΛΟΥΔΑΡ
ΚΙΟΥΕΥΦΗΜΟΥΥΙΟΝΑΝΔΡΩΝΑΕΠΑΦΡΟΔΕΙΤΟΣ
ΝΙΚΙΑΜΗΝΑΓΟΡΑΣΑΦΑΝΙΑΣΑΔΑΜΑΣΔΙΟΔΩΡΟΥ

(Below are ten illegible letters.)

ΙΕΡΕΩΝΑΔΕΛΦΩΝ

Ἐπὶ Στεφανηφόρου Τ[ιτ.] Φλα. Δημητρίου Ἰουλιανοῦ οἵδε ἀνέβησαν εἰς ἄνδρας, γυμνασιαρχούντων Κλ. Γαΐο[υ Ε]ὐκλίδα ᾱ καὶ Τα. Πάτρωνος? ᾱ εἰς ἱερῆ Ἀπολλώνιον Αὔλου Δαρκίου Εὐφήμου υἱὸν Ἄνδρωνα, Ἐπαφρόδειτος Νικία, Μηναγόρας ᾱ Φανίας ᾱ Δαμᾶς Διοδώρου.

. . . . . .

Ἱερέων Ἀδελφῶν.

Copied by Corporal Jenkins, R.E., from a block in the battlement of the eastern wall of the Castle, 3′ 3½″ long.

l. 4. *Πάτρωνος*? In the copy ΠΑΡΙΩΝΟΣ; but this name has been probably misread.

Δαρκίου. Perhaps *Δαρικίου* is the true reading.

No. 63, Plate XCVI.

Μελαν[*θίου* . . . . . .
τοῦ Θυ . . . . . .
. . . . *νεωτέροις*
Μητροφάνου *τοῦ* Εὐαίονος τ[*οῦ δεῖνα*
Ἑρμῇ καὶ Ἡρακλε[ῖ.

On part of a slab of white marble, 1′ 5″ by 10½″ by 3″, now in the British Museum, found in the wall of a well adjoining the field of Chiaoux on the east. (See *ante*, p. 325.) The dedication to Hermes and Herakles, the patron deities of the *palæstra*, makes it probable that this inscription was originally placed in a Gymnasium. — See another dedication to these deities by Gymnasiarchs at Halicarnassus, Lebas, No. 502; also C. I. No. 250; Osann, Sylloge, p. 153. In the lower left-hand corner of the slab the letters ΠΙ . . ΛΥCΟΥ . ΣΗ-

ΝΩΝ are rudely cut, and so nearly obliterated that I failed to observe them till the facsimile had been completed.

No. 64, Plate XCVI.

Μελανθίου τοῦ Δημητρίου τοῦ
Μελανθίου ἰατροῦ τὸ μνῆμα.
Εὖδεις, ὦ φιλότεκνε Μελάνθιε, καὶ βαθὺν ὕπνον
εὕδεις, ἰατρῶν ὦ πολυπειρότατε.
ἀλλ' Ἅιδας ζωοῖσιν ἐναντίος, ὃς τὸν ἀρωγὸ[ν
νούσων εἰς μερόπων οὐκ ἐφύλαξεν ἄκη.
Εἰς ἑαυτόν. (5)
τὸν τέχνῃ λάμψαντα Μελάνθιον ἰητῆρα
χθὼ[ν . . . .] ς κρύπτει πρέσβυν ἀλυπότατον.

On a pedestal of blue marble 2′ square and 2′ 8″ high. On the top a socket for a term. Published by M. Bergk, in Gerhard's Denkmaeler, Forschungen, &c. 1859, p. 55*. This was found a little to the south of the spot marked "Ancient Terrace" in the Plan, Plate I., and is now in the British Museum. The inscription is to the memory of Melanthios, a physician, son of Demetrios and grandson of Melanthios. The name Melanthios occurs in No. 12*a*, *ante*.

In the last line, after χθών, M. Bergk supplies κόλποις; but there does not seem room for more than five letters.

No. 65, Plate XCVI.

. . . . . γενε τοῦτο [χ]αράδρης
. . . . . κῦμα λιπὼν . . . . ἐξαναβά[ς
. . . . . καὶ πατρι . . . .
. . . . . τῆς λαιῆς βαῖνε [δι'] αἱμασιέων
Οὗτοι καί μ' ἐκάμοντο τὸν ἐν γονάτεσσι Πρίηπον (5)
Ἔργα τε καὶ βωμοὺς συγγενέων ἐφορᾶν.

On a base of blue marble 2′ 2″ by 1′ 2″ by 11″. On the top is a socket for a term. Found built into a Turkish wall in the northern part of Budrum a little north of the line of wall called "Ancient Terrace" in the Plan;—now in the British Museum. This inscription has evidently been placed under a terminal figure of Priapus.

It is so decayed, that I am unable to decipher more than the two last lines. The expression *τὸν ἐν γονάτεσσι Πρίηπον*, l. 5, evidently refers to a kneeling figure of Priapus.—Compare Anthologia, Jacobs, Lips. 1794, ii. p. 120, ix.:—

Ἄνθετ' Ἀναξαγόρης με, τὸν οὐκ ἐπὶ ποσσὶ Πρίηπον
ἐν χθονὶ δ' ἀμφοτέρῳ γούνατι κεκλιμένον.

This inscription is interesting, as furnishing a second instance of the use of the Ionic dialect at Halicarnassus. (See *ante*, p. 674.)

No. 74.

ΤΟΜΝΗΜΙΟΝ . . . ΙΝΟ . . ΑΠΑ
ΛΩΝΑΥΤΟΥΚΑΘΩCΤΟΑΠΟΚΕΙ
ΜΕΝΟΝΕΝΤΟΙCΑΡΧΕΙΟΙCΓΡΑΜΜΑ
ΔΗΛΟΙ.

(At the end of the inscription a branch incised.)

Τὸ μνημῖον . . . . . .
. . αὐτοῦ καθὼς τὸ ἀπο-
κείμενον ἐν τοῖς ἀρχείοις γράμμα
δηλοῖ.

On a slab built into the wall of a tomb in the western cemetery. (See *ante*, p. 340.) The writing referred to here as ἀποκείμενον ἐν τοῖς ἀρχείοις, must have been the title-deeds of the tomb. Compare C. I. No. 4253, τοῦτο καὶ διὰ τῶν ἀρχείων δεδήλωται. Such deeds were deposited in the office for the registration of mortgages, called χρεωφυλάκιον. (See C. I. Nos. 2826, 2827.)

l. 1. μνημῖον for μνημεῖον, so γραφῖον for γραφεῖον, *ante*, No. 3, l. 12.

No. 75.

ΕΚΑΤΕΑ
ΘΕΥΔΑ . . .
ΧΡΗCΤΗΧΑΙΡΕ

Ἑκατέα
Θευδά[μου]
χρηστὴ χαῖρε

On a round cippus of white marble, ornamented with bulls' heads, found with Nos. 76 and 77, near the church of Hagios Georgios. (See *ante*, p. 341.)

No. 76.

ΤΟΛΜΙΔΑΣ
ΚΛΕΟΔΑΜΟΥ
ΑΧΑΙΟΣΦΘΙΟΤΑ
ΕΓΜΕΛΙΤΕΙΑΣ.

Τολμίδας
Κλεοδάμου
Ἀχαιὸς Φθιώτα[ς
ἐγ Μελιτείας.

On a base of blue marble, 2′ 8″ by 1′ 6″ by 12½″, on which a statue must have stood; found with Nos. 75 and 77. (See *ante*, p. 341.)

l. 4. ἐγ for ἐκ.

No. 77.

ΜΥΡΤΟΝΕΥΒΟΥΛΟΥ
ΜΥΝΔΙΑΧΡΗΣΤΗ
ΧΑΙΡΕ
ΓΑΤΡΙΣΜΕΝΜΥΝΔΟΣΓΕΝΕΤΩΡΔΕΜΕΥΕΓΛΕΤΙΑ-
ΣΩΝ
ΣΤΟΡΓΑΙΔΕΥΒΟΥΛΟΥΚΟΥΡΑΑΝΕΓΡΑΦΟΜΑΝ
ΤΕΚΝΟΝΔΑΡΤΙΓΑΛΑΚΤΟΝΙΑΣΟΝΑΜΑΤΡΙΛΙ-
ΓΟΥΣΑ
ΖΩΑΣΕΣΤΕΡΟΜΑΝΕΝΝΕΑΚΑΙΔΕΧΕΤΙΣ
ΑΙΑΚΤΑΝΔΕΘΥΓΑΤΡΑΚΑΤΕΣΤΕΝΑΧΗΣΕΣΤΡΑ-
ΤΕΙΑ
ΟΙΑΤΙΣΕΙΝΑΛΙΑΔΑΚΡΥΣΙΝΑΛΚΥΟΝΙΣ
ΤΟΥΝΕΚΑΤΑΝΚΑΤΑΓΑΣΜΥΡΤΟΝΞΕΝΟΙΑΥΔΗ-
ΣΑΝΤΕΣ
ΧΑΙΡΕΙΝΤΑΝΑΥΤΑΝΑΝΤΙΝΕΜΕΣΘΕΧΑΡΙΝ.

Μύρτον Εὐβούλου
Μυνδία χρηστὴ
χαῖρε

Πατρὶς μὲν Μύνδος, γενέτωρ δὲ μεῦ ἔπλετ' Ἰάσων,
στοργᾷ δ' Εὐβούλου κούρα ἀνεγραφόμαν.
τέκνον δ' ἀρτιγάλακτον Ἰάσονα ματρὶ λιποῦσα,
ζωᾶς ἐστερόμαν ἐννεακαιδεχέτις.
αἰακτὰν δὲ θύγατρα κατεστενάχησε Στρατεία (5)

οἷα τις εἰναλία δάκρυσιν Ἀλκύονις.
τοὔνεκα τὰν κατὰ γᾶς Μύρτον ξένοι αὐδήσαντες
χαίρειν τὰν αὐτὰν ἀντινέμεσθε χάριν.

On a block of white marble, 2′ 5″ by 2′ 4″, found near the church of Hagios Georgios, on the shore to the east of Budrum, with Nos. 75 and 76. (See *ante*, p. 341.)

l. 4. ἐννεακαιδεχέτις, for ἐννεακαιδεκέτις.

l. 8. This may be compared with a line in an epigram (Welcker, Sylloge, No. 45).

Ἀλκυονὶς γοερο῀ῖς δάκρυσι μυρομένη.

No. 77*a*.

ΗΥΠΩCΤΗΝΑΡΚΙCCΟΥΑΡΤΟΚΟΠΟΥ

Ἡ ὑπώστη Ναρκίσσου ἀρτοκόπου.

On a marble slab forming the lintel of a rock-cut tomb to the west of the Temple of Mars, Budrum. (See *ante*, p. 318.)

The word ὑπώστη occurs in another Halicarnassian inscription, C. I. No. 2667. It probably had the same meaning as the word εἰσώστη, which occurs in a number of sepulchral inscriptions at Aphrodisias, and which Boeckh, C. I. 2824, explains as a cell or *ossuarium* in a tomb.

ἀρτοκόπος occurs in an inscription (Rangabé, Antiquités Helléniques, ii. p. 890, No. 1730). See his note on this word.

CNIDUS.

No. 7, Plate LXXXVIII.

Ὁ δ[ᾶμος
Σεροῦϊον [Σουλ]πίκιον
Ἀπολλωνίο[υ] υἱὸν
Ἑκαταῖον, τὸν ἰατρὸν
καὶ φίλον τοῦ Σεβαστοῦ (5)
εὐνοίας ἕνεκεν
τᾶς εἰς αὐτὸν θεοῖς.

On a *cippus* of blue marble, 2′ 3″ by 1′ 9½″ diameter, now in the British Museum, excavated on the site of a small building overlooking the encampment. (See *ante*, p. 469.) The name Hekataios occurs on a copper coin of Cnidus.—(Mionnet, Supplement, vi. p. 485, No. 245.)

No. 11, Plate LXXXVIII.

Ὁ Ἰουλιέων τῶν καὶ Λαοδικέ[ων
τῶν πρὸς θαλάσσῃ τῆς ἱερᾶ[ς
καὶ ἀσύλου καὶ αὐτονόμου Γάϊον
Ἰούλιον, Ἀρτεμιδώρου υἱὸν, Θεύπ[ομ-
πον εὐνοίας ἕνεκεν.

On a block of blue marble which has formed part of a pedestal, 2′ by 2′ 1″ by 1′ 11″, found in a street overlooking the encampment (see *ante*, p. 468), and now in the British Museum.

This is a dedication by the people of Laodicæa ad Mare, in Syria, to Caius Julius Theopompos, son of

Artemidoros. This is evidently the Theopompos, native of Cnidus, whom Strabo mentions, xiv. p. 656, as one of his contemporaries, a person of great influence, and a friend of the Emperor Augustus. His name occurs on several other Cnidian inscriptions (see Nos. 78 and 47); and in the dedication to him by his friend Marcus Æphicius Apollonius, copied by Mr. W. L. Hamilton at Cnidus. (Travels in Asia Minor, ii. Appendix v. No. 287.)

The evidence of these inscriptions confirms Mr. Hamilton's opinion that Artemidoros, the father of Theopompos, was the person of that name who gave Cæsar warning on the day of his assassination, and who is described by Plutarch (Cæsar, lxv.) as a sophist, or teacher of rhetoric, a native of Cnidus, resident at Rome. Theopompos was probably named Caius Julius in honour of the emperor, to whom his father was so devoted an adherent. Both were evidently men of the same class as their contemporaries at Lesbos, Theophanes, Lesbonax, and Potamo. (See Plehn, Lesbiaca, pp. 211, 217-18; Strabo, xiii. p. 617.)

We learn from Strabo, that the son of Theopompos was named Artemidoros; this name was, therefore, probably given in the family every second generation, alternating with that of Theopompos. Inscription No. 52 must relate to one or other of these two Artemidori, who is described as priest of Artemis Iakynthotrophos, and as a public benefactor to whom statues and other public honours were decreed in his lifetime; whose monument was to be placed after his death in the most conspicuous part of the Gymnasium, and in memory of whom quinquennial games, called Artemidoreia, were in-

stituted. The titles which follow the name of the people of Laodicæa in this inscription are to be found on its coins. (See Eckhel, Doct. Num. Vet. iii. p. 315.)

l. 1. ὁ Ἰουλιέων, κ. τ. λ. The word δῆμος is wanted here; but, as there is no trace of it anywhere on the marble, it was probably written on an upper slab, as the pedestal must have been composed of more than one stone.

No. 80.

ΔΑΜΑ . . . . . .
ΑΡΙΑΤΗΛ.Κ?Ο?ΙΤΟΥΓΥΝΑ

Δάμα[τρι καὶ Κούρᾳ
Ἀριάτη? Λυκόρτου? γυνά.

Under a niche in the *temenos* of Demeter. (See *ante*, p. 376.) The letters are nearly obliterated by weather. I could not decipher satisfactorily either of the names in the second line.

No. 13, Plate LXXXIX.

Δάματρι Διόκλεια Νι-
καγόρα Ἀρχιδάμου
γυνά.

On a pedestal of white marble, 1′ 6½″ by 1 by 11″, now in the British Museum; found in the *temenos* of Demeter. (See *ante*, p. 384.) The mouldings of this pedestal and the letters are beautifully cut, and must have been executed in a good period of art.

No. 14, Plate LXXXIX.

Σώστρατος Λαχάρτου
Δάματρι, Κούρᾳ, Πλούτωνι Ἐπιμάχῳ,
Ἑρμᾷ.

On a base of white marble, 17″ by 5½″ by 4″, now in the British Museum; found in the *temenos* of Demeter. (See *ante*, pp. 405-6, where I have offered a conjectural explanation of the epithet ἐπίμαχος as applied to Pluto.)

No. 15, Plate LXXXIX.

Κούρᾳ καὶ Δάματρι οἶκον καὶ ἄγαλμ' ἀνέθηκεν
Χρυσογόνη[ς] μήτηρ, Ἱπποκράτους δ' ἄλοχος,
Χρυσίνα, ἐννυχίαν ὄψιν ἰδοῦσ' ἱεράν·
Ἑρμῆς γάρ νιν ἔφησε θεαῖς Ταθνῇ προπολεύειν.

On a base of blue marble 2′ 10″ by 1′ 2¼″ by 2′ 2″, now in the British Museum; found in the *temenos* of Demeter. (See *ante*, p. 380.)

l. 4. Ταθνῇ. I am unable to suggest any explanation of this word except the one already given p. 380; namely, that it is the name of the site on which the οἶκος was to be built.

This inscription may be compared with one at Priene, C. I. 2907, also in Elegiac verse, in which a certain Philios sees in a dream Demeter and Persephone, who command him to worship a hero on a particular spot.

In this inscription Ionic terminations occur, intermixed with native Doric. Thus we have Χρυσογόνης, μήτηρ, Ἑρμῆς, Ταθνῇ—but Κούρᾳ, Δάματρι. In two other Cnidian inscriptions, Nos. 22 and 29, we have Ionic forms. These inscriptions are

probably not much later in date than the age of the Cnidian historian Ctesias, in whose style many Ionicisms were introduced, according to Photius, Cod. lxxii. (See *ante*, p. 674, and Ctesias, ed. Baehr, p. 21.)

No. 16, Plate LXXXIX.

Ἄδιννα, Σωπόλιος θυγάτηρ, Πολυχάρευς γυνά,
καὶ τοὶ παῖδες, Δάματρι καὶ Κούρᾳ.

On a base of white marble, 2′ 4½″ by 10½″ by 2½″, now in the British Museum; found in the *temenos* of Demeter; described *ante*, p. 384.

No. 17, Plate LXXXIX.

Πλάθαινις, Πλάτωνος γυνά,
Δάματρι καὶ Κούρᾳ.

On a base of blue marble, 1′ 3¾″ by 12″ by 8″; on the top is a socket for a term. Found in the *temenos* of Demeter; now in the British Museum. (See *ante*, p. 385.)

No. 18, Plate LXXXIX.

Δάματρι καὶ Κούρᾳ καὶ τοῖς
θεοῖς τοῖς παρὰ Δάματρι καὶ
Κούρᾳ χαριστεῖα καὶ ἐκτίμα-
τρα ἀνέθηκε Πλάθαινις Πλά-
τωνος γυνά.

On a base of blue marble, 2′ 2″ by 1′ 11″ by 1′ 6½″, now in the British Museum; found in the *temenos* of Demeter. (See *ante*, p. 381.) On the top of this base is a socket for a term. Who the

Θεοὶ οἱ παρὰ Δάματρι καὶ Κούρᾳ, mentioned l. 2, were, we learn from Inscription No. 14, where the Θεοὶ σύμβωμοι in this *temenos* are named. χαριστεῖα, "thank-offerings," occurs in another Cnidian Inscription, No. 32: χαριστήρια is the usual form in Greek literature. I am not aware of any other instance of ἐκτίματρα, but, from the analogy of σῶστρα, λῦτρα, μήνυτρα, and other substantives of the same termination, and also from its apposition with χαριστεῖα, this word may mean "atonements," or "sin-offerings." The possible analogy between these offerings and the rites called ζημία and προχαριστήρια, in the Athenian Anthesteria, has been already noticed, *ante*, p. 422.

The name Plathainis, wife of Plato, is found in two other dedications in this *temenos*, Nos. 17 and 19.

It also occurs in an inscription found at Cos. —Ross, Inscript. Ined. ii. No. 178*k*.

No. 19, Plate LXXXIX. and Plate LVIII. Fig. 3.

Κού]ρᾳ Πλάθαινις Πλάτωνος γυνά.

On the base of a small marble boar dedicated to Proserpine, broken off at one end; present length, 18″ by $8\frac{1}{2}$″ by $1\frac{3}{8}$″; now in the British Museum; found in the *temenos* of Demeter. (See *ante*, p. 385). For the name Plathainis, see Nos. 17, 18.

No. 20, Plate LXXXIX.

. . . στιφ . . . . .
Δάμ[ατρι

On a fragment broken off from the angle of a base of blue marble found in the *temenos* of Demeter, and now in the British Museum.

No. 21, Plate LXXXIX.

Νικόκλεια Νικοχόρου,
γυνὰ δὲ Ἀπολλοφάνευς,
Δάματρι καὶ Κούρᾳ καὶ θεοῖς τοῖς
παρὰ Δάματρι εὐχάν.

On a base of white marble found in the *temenos* of Demeter, with the statue engraved, Plate LVI. (see *ante*, p. 398); now in the British Museum. This base is 3′ 1″ by 2′ $1\frac{1}{2}$″. It is curved at the back, and has therefore been placed in a niche. Having been found at the foot of the three niches in the rock represented in the view of the *temenos*, Plate LIV., it may have stood in the tallest of these; of which, however, the height could not be ascertained, as the upper part is broken away.

No. 22, Plate LXXXIX.

Ξενώ
Δήμητρι καὶ
Κούρᾳ εὐχήν.

On a base of blue marble, $12\frac{3}{4}$″ by $10\frac{1}{2}$″ by $3\frac{1}{2}$″, now in the British Museum, found in the *temenos* of Demeter. (See *ante*, p. 384.) In this inscription the forms Δήμητρι and εὐχήν are probably Ionicisms. (See No. 15, *ante*.) The object dedicated is a marble *Calathus*.

No. 23, Plate LXXXIX.

Φίλις ἱέρεια Κούρᾳ.

On a footstool of blue marble, 1′ 3″ by 1′ 3″ by $1\frac{3}{4}$′, found in the *temenos* of Demeter (see *ante*, p. 392); now in the British Museum.

No. 24, Plate LXXXIX.

Ἀλκ[ιμ]άχα
Ἀναξι.

On a base of blue marble, 1′ $3\frac{3}{4}$″ by 9″ by $2\frac{3}{4}$″, now in the British Museum; found in the *temenos* of Demeter. (See *ante*, p. 384.) On the connection of the Dioscuri with the worship of Demeter, see *ante*, p. 406, note [q].

No. 25, Plate LXXXIX.

Ἀγασίκλεια
Δάματρι.

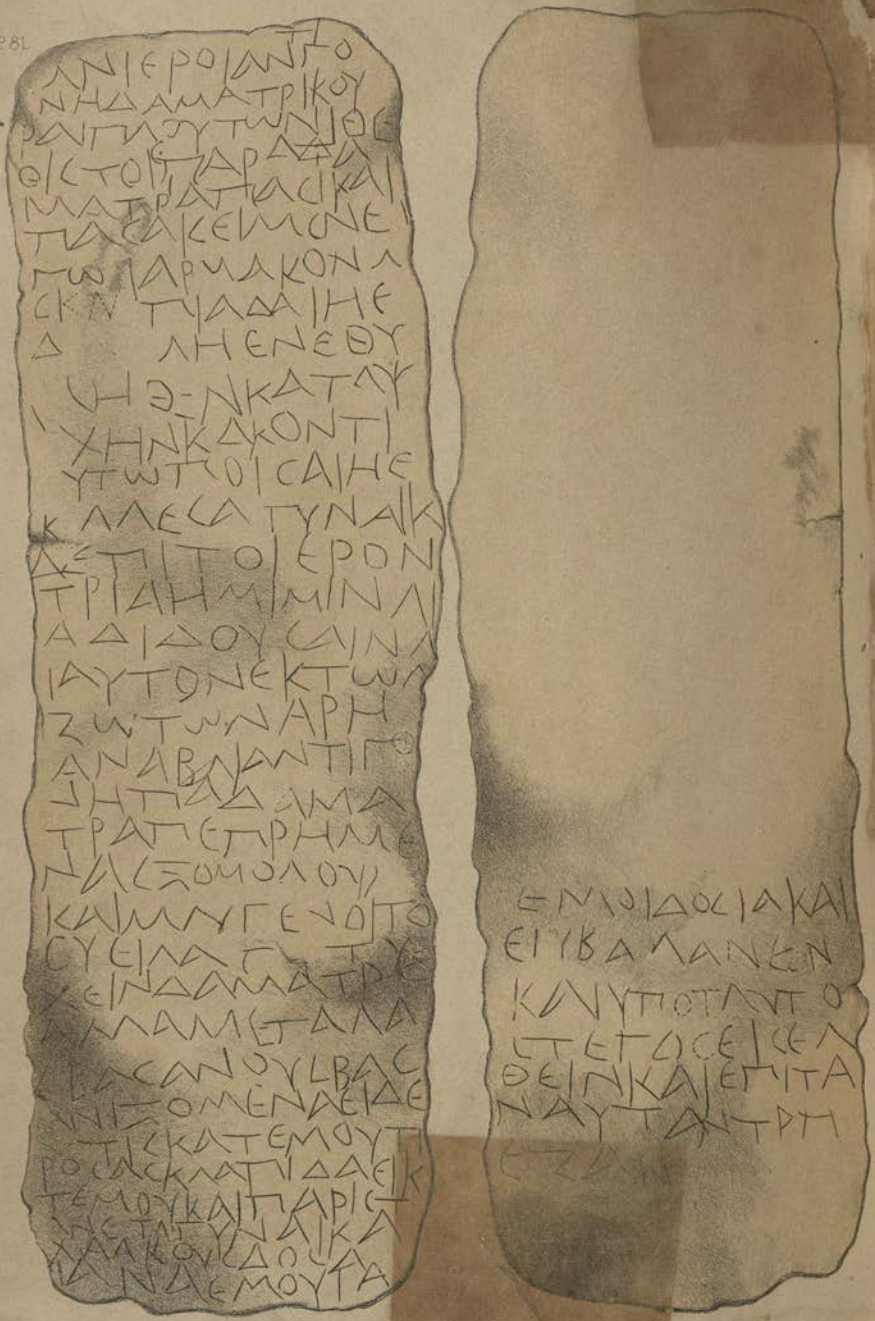
On an altar of blue marble, 2′ $2\frac{1}{2}$″ by 1′ 6″ by 1′ $4\frac{1}{2}$″, now in the British Museum; found at the foot of the *temenos* of Demeter. (See *ante*, p. 410.)

No. 26, Plate LXXXIX.

. . . δεια
ἱέρεια
Κούρᾳ.

On the base of a term of Persephone. (See Plate LVIII. fig. 1.) The base is 14″ by 12″ by $8\frac{1}{2}$″; found in the *temenos* of Demeter; now in the British Museum. (See *ante*, p. 383.)

LEADEN TABLET



See page 779

Day & Son. Lith.rs to the Queen

No. 27, Plate LXXXIX.

Φίλ]ιστις Δα . . .
γυ]νὰ κα[ὶ] παῖ[δες.

On a round cippus of blue marble, 2′ 4½″ by 1′ 3″ diam.; at the top is an oblong sinking to receive a small statuette; found in the *temenos* of Demeter (see *ante*, p. 377); now in the British Museum.

No. 81, Plate 4 (of this volume).

ἀνιεροῖ Ἀντιγ-
όνη Δάματρι, Κού-
ρᾳ, Πλούτωνι, θε-
οῖς τοῖς παρὰ Δά-
ματρι ἅπασι καὶ (5)
πάσαις. εἰ μὲν ἐ-
γὼ φάρμακον Ἀ-
σκλαπιάδᾳ ἢ ἔ-
δω[κ]α ἢ ἐνεθυ-
μήθην κατὰ ψ- (10)
υχὴν κακόν τι
αὐτῷ ποῖσαι, ἢ ἐ-
κάλεσα γυναῖκ-
α ἐπὶ τὸ ἱερὸν,
τρία ἡμιμναῖ- (15)
α διδοῦσα ἵνα
αὐτὸν ἐκ τῶν
ζώντων ἄρῃ,
ἀναβαί[η]? Ἀντιγό-
νη πα Δάμα- (20)
τρα πεπρημέ-
να ἐξ ὁμοδούλ[ων?,
καὶ μὴ γένοιτο
εὐειλάτ[ου] τυ-
χεῖν Δάματρ[ος, (25)

ἀλλὰ μεγάλα-
ς βασάνους βασ-
ανιζομένα· εἰ δ' ε[ἴ-
πέ] τις κατ' ἐμοῦ π-
ρὸς Ἀσκλαπιδα, εἰ κ[α- (30)
τ' ἐμοῦ καὶ παριστ-
άνετα[ι] γυναῖκα
χαλκοῦς δοσα
τ]ὰν? δ' ἐμοῦ . .
. . . . . .

(On the reverse.)

ἐμοὶ δ' ὅσια καὶ (35)
εἰς βαλανε[ῖο]ν
καὶ ὑπὸ τὸ αὐτὸ
στέγος εἰσελ-
θεῖν καὶ ἐπὶ τὰ-
ν αὐτὰν τρπ- (40)
εζαν.

This inscription and the following ones, Nos. 82—95, are graven on leaden tablets found near some bases of statues in the *temenos* of Demeter, as has been already stated, *ante*, p. 382.

The subjects of all these inscriptions are Diræ, or solemn dedications of certain persons to Demeter, Persephone, and the other infernal deities. In each case the name of the person thus dedicated, and the cause of offence which had called forth the imprecation are stated. In some of the tablets the dedication is made by the injured party; in others, by some third person acting in his or her behalf.

Such maledictory inscriptions, called *defixiones* or κατάδεσμοι, formed part of the system of ancient magic, and were probably in use among the Greeks from an early period, as there is allusion to them

in two passages of Plato (Rep. ii. p. 364 C; Legg. xi. 933 A).

A curious and well-known instance of the use of such magical devices is recorded by Tacitus, Annal. ii. 69.

In describing the last illness and death of Germanicus, he states there were found concealed in the walls and floor of his house remains of human bodies, poems, and imprecations,—*carmina et devotiones*, and the name of Germanicus inscribed on leaden tablets. It was thought that these magical instruments were employed by Piso to compass the death of his enemy.[a]

Previously to my discovery of the Cnidian *Diræ*, several similar tablets both in Greek and Latin writing had, from time to time, been published. A list of these is given by M. F. Lenormant in his dissertation, "De Tabulis Devotionis Alexandrinis."

Of the Greek tablets two were found in or near Athens (C. I., Nos. 538, 539); and one in a tomb near Cumæ, which was published by M. Henzen (Annali dell' Inst. Arch. Rom. xviii. 1846, p. 203, Tav. d' aggiunta G). Two fragments were discovered at Alexandria, which were published by M. Lenormant in the treatise already referred to. Another leaden tablet dug up at Athens is published, C. I., 1034.

M. Lenormant considers that M. Böckh has been guilty of a great oversight in not classing this fragmentary inscription among the *Diræ*. It evidently contains a dedication of some object, either

[a] Compare Dion Cassius, lvii. 19; and for other passages in later authors respecting these *Diræ*, see Hermann, Lehrbuch d. Gottesdienstl. Alterthümer, § 42, 18; F. Lenormant, De Tabulis Devotionis plumbeis Alexandrinis. Bonn, 1856.

to the infernal deities or to the *manes* of some individual; but I cannot discover in this fragment any positive expression of malediction.

Similar *Dirœ* have been discovered in two Greek *papyri;* one of which is preserved in the Imperial Museum at Vienna,[b] and the other in the Museum at Leyden.[c]

Two leaden tablets with Latin inscriptions have been discovered in tombs in Italy. One of these, published by M. Henzen, seems rather a deprecation than an imprecation.[d] The tablets found at Cnidus, when compared with those previously known, present the following peculiarities in the form of imprecation.

The inscriptions commence with the words, *ἀνιεροῖ Δάματρι*, or *ἀνατίθημι Δάματρι*; then the name of the offending party, and the nature of his or their offence, are stated; after which follow the words, *μὴ τύχοι εὐιλάτων μηδὲ Δάματρος μηδὲ θεῶν τῶν παρὰ Δάματρι*; and this dedication to the infernal deities is made to apply to the whole family of the offender, who is said to be *μετὰ τῶν ἰδίων πάντων παρὰ Δάματρα πεπρημένος*, a phrase, the exact meaning of which will be presently considered.

In several of these tablets, punishment (*κόλασις* or *τιμωρία*) or tortures (*βάσανοι*) are invoked on the head of the accursed. (See Nos. 81, 83, 91.)

[b] Published by Petrettini, Papiri Greco-Egiziani dell' I. R. Museo di Corte, Vienna, 1826, p. 1. See also Letronne, Analyse des Papyres Gréco-Egyptiens di Petrettini, Journal des Savans, Août, 1828.

[c] Reuvens, Lettres à M. Letronne sur les Papyres bilingues et Grecs du Musée de Leide, p. 39.

[d] Bulletino dell' Inst. Arch. Rom. 1849, p. 77. The other tablet is published by M. de Rossi, ibid. 1852, pp. 21—25.

Such imprecations are always accompanied by the formula ἐμοὶ ὃὲ ὅσια καὶ ἐλεύθερα, by which it was intended to exempt the author of the curse from all liability to be involved in its consequences.

These curses are not all irrevocable; in several instances, the evil invoked is deprecated in case of the restitution of property withheld. (See Nos. 83, 86, 88, 89, 93*a*, 94.)

With reference to the age of these Cnidian inscriptions, we may, I think, assume them to belong to an earlier period than the Cumæan tablet already referred to, which M. Henzen ascribes to the third or fourth century A.D. On the other hand, the character of the palæography would lead me to assign them to a later date than the Athenian tablet, C. I. No. 539, which, according to Böckh, was probably written between Olympiads 105—110, though he admits that it may be of a later period. In this inscription the Ε and Σ still retain their original angular type, while in the Cnidian tablets we find the uncial letters Ε, C, and ω. These must have been originally adopted for convenience in writing with a pen, and must have been used as early as B.C. 247—222, because they occur on a gold plate bearing the name of Ptolemy Euergetes I. (See the facsimile of this plate, Letronne, Recherches pour servir à l'Histoire de l'Egypte, pp. 5, 14.)

In this latter inscription the forms of nearly all the letters resemble those on the Cnidian tablets. The identity of the Γ, one limb of which is bent outwards, may be especially noted. The Φ has a very long vertical stroke, a peculiarity which may be also recognized on the Cnidian tablets. If we allow for the difference between *graven* and *written* monu-

ments, we may discern the same peculiarities in the types of the letters in the Greek papyri of the Ptolemaic period.[e] This resemblance inclines me to assign the Cnidian tablets to a date ranging from B.C. 300 to 100, though it is possible that they may be later.

The Cumæan tablet already referred to is ascribed by M. Henzen to the third or fourth century A.D.; but the writing on this is certainly of a later character than that of the Cnidian tablets.

Both in grammar and in orthography these *Diræ* exhibit many errors, such as a regular lapidary of the same period would not have committed. Similar errors and anomalies occur in the Ptolemaic papyri. (See Peyron, Papiri Greci del Museo Britannico, pp. 101-3.)

In reference to the site where these Cnidian tablets were found, it should be noted that this is the first authenticated instance, as far as I know, of the discovery of such *Diræ* within the precincts of an ancient temple. They were probably suspended on walls, as they are pierced with holes at the corners.

Throughout, the Doric dialect is used, except in the solitary Ionicism, πεπρημένος for πεπραμένος. (On the occurrence of Ionic forms in Cnidian inscriptions, see *ante*, No. 15, p. 714.)

[e] See Letronne, Recherches, etc., pp. 11, 14; Böckh, Erklärung einer Ægypt. Papyrus. Berlin, 1821; A. Peyron, Papyri Græci R. Taurin. Musei, in vols. xxxi. and xxxiii. of Memorie della R. Accademia di Torino (Papyri i. ii. iii. iv. viii. in this work all bear dates of the reign of Ptolemy Euergetes II.); Forshall, Description of the Greek Papyri in the British Museum. London, 1839; B. Peyron, Papiri Greci del Museo Britannico. Torino, 1841.

No. 81 contains a dedication made by one Antigone for the purpose of clearing herself from the accusation of having attempted the life of a certain Asclepiades.

"If," declares the writer (l. 6—27), "I have given poison to Asclepiades, or meditated in my soul to do him any injury; or if I have called a woman to the temple, giving her a *mina* and a half in order that she might take him from among the living, may Antigone go up, sold from among her fellow slaves to Demeter, and may Demeter not be propitious to her, but may she suffer great torments."

Then follows an imprecation on her accuser. "If any one has spoken to Asclepiades against me, or has brought forward the woman as a witness, giving her small copper money" . . . . . (here occurs a lacune in the text; but, doubtless, the missing lines contained a curse on the accuser already mentioned). From l. 35 to the end of the inscription is occupied by a formula, added by the writer to protect herself from all participation in the consequences of the curse.

"May it be lawful for me (in company with the person against whom the curse is directed) to go to the bath, or under the same roof, or to the same table."

l. 1. *ἀνιερῶ*, "makes a votive offering." As *ἀνιερόω* is usually employed as a transitive verb (see Nos. 82, 83, 84), we must consider it as used absolutely here. Though the third person is employed in the opening sentence of this inscription, and again l. 19, there can be no doubt that

Antigone *loquitur* throughout. There is the same change from the third to the first person in No. 82 and No. 84.

l. 2. Δάματρι, Κούρᾳ, Πλούτωνι, κ. τ. λ. (Compare No. 14, *ante*.) This is the only one of the *Dirœ* in which the name of Pluto occurs.

l. 12. ποῖσαι. This is either an error of the scribe or a local form for ποιῆσαι. Compare No. 91, l. 14, πεποίχει for πεποιήκει.

l. 14. ἐπὶ τὸ ἱερόν. The temple here referred to may have been that of Demeter and the other Infernal Deities.

l. 15. τρία ἡμιμναῖα. If we suppose that, at the time when this inscription was written, the later Attic standard of 63 grains to the *drachma* was in use at Cnidus, a *mina* and a half would equal about £5. 16*s*.

l. 18. ζώντων. In the original, N has either been omitted, or united with the Ω.

l. 19. ἀναβαι. I read here ἀναβαί[η], supposing that the final letter has been omitted through the carelessness of the scribe. In the next line πα is evidently for παρά. Compare Ασκλαπιδα, l. 30, and τρπεξαν for τράπεξαν, l. 40.

l. 21. παρὰ Δάματρα πεπρημένα. This phrase is repeated in No. 85; and in Nos. 88, 89, we have a nearly similar phrase.

The word πεπρημένος here seems to bear the same sense as in chap. vii. 14, of St. Paul's Epistle to the Romans,—πεπραμένος ὑπὸ τὴν ἁμαρτίαν, which Schleusner (Lexicon in Nov. Test. *s. v.*) translates *peccato addictus*.[f] He observes that πιπράσκω here,

[f] See also for this passage, Grotius, Critici Sacri, Amstel. 1698, vol. vii. p. 746. Compare Tacitus, Hist. ii. 71, luxu et saginæ man-

and also in several passages in the Septuagint, and in other authors, means the handing over of a person into the power of another, as if they were a slave or a chattel sold for a price. Sophocles uses this word in the same sense, Philoct. 978, Dindorf, *πέπραμαι κἀπόλωλα.*

Thus, too, a person devoted to the Infernal Deities might be said to be sold to them as a bond-slave during life, and the magical words *κατάδεσμος, καταδέω, defixiones, vincula,* may be regarded as analogous modes of expressing the idea of what may be termed spell-bondage. Hence Hermes and Gê are called *κάτοχοι θεοί*; and the same epithet in a passive sense is applied to those who are under some special divine influence. (See Böckh, C. I. No. 539, and Heinsius, Comment. in Ovid. Amor. iii. 7, 29, ed. Fischer, Lips. 1758.)

Viewed in connection with the passages quoted above, the phrase *παρὰ Δάματρα πεπρημένος* might be regarded simply as a metaphor adopted, perhaps, from an euphemistic motive.

It seems, however, more probable that this expression refers to a particular rite supposed to give efficacy to the words of the imprecation.

Ancient magic consisted not in words merely, but in acts accompanied by a spell or set form of words, as we learn from the Pharmaceutria of Theocritus (Idyll. 2), where a number of rites are described, several of which reappear in the magic of the Middle Ages.

The expression *πεπρημένος* may thus refer to some ceremony by which the sale of the accursed

cipatus emtusque; Apuleius, Metam. ix. c. 14, mero et stupro corpus manciparat.

person as a slave to the Infernal Deities was typified;[g] and such an interpretation would give peculiar significance to the expression ἐλεύθερα in the deprecatory formula which concludes several of the *Dirœ*.

Such a transaction as I am supposing presents at first sight a striking analogy with that curious form of manumission by which a slave was transferred from a human master to the service of a god by a regular deed of sale, which was registered in the temple in which the slave became hierodule. (See the inscriptions relating to this subject in Curtius, Anecdota Delphica, Berolini, 1843.)

There is, however, this essential difference between these dedicatory manumissions and a transaction such as we suppose to be implied in the words παρὰ Δάματρα πεπρημένος.

The deeds of sale recorded in inscriptions at Delphi and elsewhere, were instruments by which slaves were emancipated as a reward for long and faithful services; nor is there in the wording of these documents any suggestion that this reward required any supernatural agency to bring it about, or that its benefits extended beyond the appointed term of human existence.

But the rites by which offenders were consigned to the Infernal Deities were probably intended to affect their condition not in this life only, but after death; and the punishments invoked could

[g] It is possible that the words uttered by Teucer, Sophocl. Ajax, 978, Dindorf, may refer to some such rite, if we adopt here Hermann's reading, ἆρ' ἠμπόληκά σ', ὡς, &c. The use of ἐμπολάω here has never been satisfactorily explained. See Lobeck *ad loc.*, and Ellendt, Lexicon Sophocleum, *s. v.*

only be carried out by the special aid of an avenging deity.

The explanation of the phrase *παρὰ Δάματρα πεπρημένος* here proposed receives much illustration if we consider the import of the magical words, *κατάδεσμοι* or *defixiones*. There can be no doubt that the utterance of these words was accompanied by a symbolical act of binding or fastening. Such a spell was used to confine the dead as prisoners within their tombs, as we learn from the declamation entitled Incantatum Sepulchrum, which has been erroneously attributed to Quintilian.[h]

This curious composition relates how a departed spirit was in the habit of appearing to his mother every night in mortal shape, and how he was restrained from these visits by a magician, who imprisoned him in his tomb, binding the walls with iron, and at the same time reciting spells—*carmina*.

In a Latin inscription (Gruter, p. xix. No. 6), there is mention of defixa monumentis Decurionum nomina.

In the Annali of the Roman Archæological Institute, 1846, p. 214, two bronze nails are published, one of which, now in the Temple Collection at the British Museum, is inscribed with a magical imprecation, the other with symbols of unknown import. Such nails may have been used for fastening magical bands or tablets.[i]

[h] Quintilian, Declam. x.

[i] Such nails may have been also driven into those images which magicians made in the likeness of the person against whom their incantations were directed. See Ovid. Heroid. vi. 91 :—

> Devovet absentes, simulacraque cerea fingit,
> Et miserum tenues in jecur urget acus.

Though, as these effigies seem to have been generally of wax or

Hitherto I have been considering the phrase παρὰ Δάματρα apart from its immediate context in No. 81, on account of the uncertainty of two readings. I read the whole passage ἀναβαί[η] Ἀντιγόνη παρὰ Δάματρα πεπρημένα ἐξ ὁμοδούλ[ων]; but in the first word in this sentence the final letter is omitted, and the termination of the last word is obliterated.

The most probable explanation of the words ἀναβαί[η] ἐξ ὁμοδούλ[ων] which I can offer is, that the word ἀναβαίη is here used in a technical sense, to express the act of sale.

We learn from various passages in Greek and Roman writers, that slaves sold by public auction were made to stand on a stone base by the side of the crier, κῆρυξ, in order that they might be the better seen by the bystanders.

This stone, according to Pollux (iii. § 78 and 126), was called πρατὴρ λίθος. In another place (vii. § 11) he notices it thus: Ἐφ' ὃ δ' ἀναβαίνοντες οἱ δοῦλοι πιπράσκονται, τοῦτο τράπεζαν Ἀριστοφάνης καλεῖ. Compare Plutarch. in Solon. c. 8, Reiske:—ἀναβὰς ἐπὶ τὸν τοῦ κήρυκος λίθον; Plautus, Bacch. iv. 7, 17:

> Nescis nunc venire te
> Atque in eo ipso adstas lapide ubi præco prædicat.

Hence a slave was said to be emptus de lapide, and this expression became a term of reproach, for the persons so sold were often convicts and malefactors. Hence Columella, iii. 3, 8, De lapide *noxium* posse comparari. (See on this passage, Brodæus, Miscellanea, vi. 5.)

some yielding material, such large nails would not have been required. On the whole subject of *Defixiones* see Gothofred's note on the Codex Theodosianus, ed. Ritter, Lips. 1738, ix. Tit. 16, 3.

The occurrence of the word ἀναβαίνω in the two first of the passages just quoted from, makes it not improbable that the words ἀναβαίη ἐξ ὁμοδούλων were a customary formula in the public sale of slaves.

If any such rite as I am here assuming was really practised, the devoted person would probably be sold *in effigy*, and the forms and usages of a real sale more or less imitated, as, in the magic of the Middle Ages, compacts with the devil are always described as instruments drawn up in legal form.

l. 30. Ἀσκλαπιδα for Ἀσκλαπιάδᾳ.

l. 31. παριστάνετα[ι]. The form παριστάνω for παρίστημι is used by late authors; but I am not aware of any example of παριστάνομαι. All the letters, however, of παριστάνεται are visible except the final ι, which has, I suspect, been confused with the vertical stroke of the Y immediately above. If we take παριστάνεται here as the equivalent of the middle form παρίσταται, the sense would be, "If any one produces the woman as a witness, giving her money;" or perhaps "suborns" would more nearly express the meaning here.

l. 33. δοσα seems to be a mere error for δοῦσα, like τρπεζαν, l. 40, for τράπεζαν.

l. 34. ταν ? δ' ἐμοῦ. In the original the first of these letters is only a vertical stroke, but the cross bar of the T may have been obliterated; the Δ, as will be seen by the facsimile, is very like an A; but this may be from carelessness. At all events, ἀνὰ ἐμοῦ would make no sense. After ἐμοῦ letters are faintly visible, which may be either M or KA.

l. 35. ἐμοὶ δ' ὅσια. A similar deprecatory formula occurs in Nos. 82, 84, 85, 86, 87, 90, 91, 92.

No. 82, Plate 5 (of this volume).

ἀνιεροῖ Ἀρτε-
μεις Δάματρι,
Κούρᾳ, [θεο]ῖς πα-
ρὰ Δάματρι πᾶ-
σι ὅστις τὰ ὑπ' ἐμοῦ (5)
καταλιφθέντα ἱ-
μάτια καὶ ἔνδυ-
μα καὶ ἀνάκω[λ-
ον, ἐμοῦ ἀπαιτ[ήσας, οὐκ ἀπέδ[ωκέ (10)
μοι· ἀνενέγκα[ι
αὐτὸς παρὰ Δ[ά-
μ]ατρα καὶ εἴ τι
. . . . . ταμα εδ
πεπρη]μένος ἐξ (15)
. . . . . ων ?· ἐμο[ὶ δὲ
ὅσια κ]αὶ ἐλεύ[θ-
ερα]
καὶ συμπιεῖν καὶ
συμφαγεῖν καὶ (20)
ἐπ[ὶ τὸ α]ὐτὸ στέ-
γος ἐ[λθ]εῖν· ἀδι-
κήματα Ἀΐδω-
ν[εῦ ?] Δάματερ α
. . . . . .

In this tablet one Artemeis dedicates to Demeter, Persephone, and all the gods associated with Demeter, the person who withholds certain garments which had been intrusted to him.

l. 1. *ἀνιεροῖ* (*τὸν δεῖνα, sc.*), this suppressed accusative being, of course, the antecedent to *ὅστις*.

Ἀρτεμεις. The termination of this name is unusual; but all the letters are perfectly distinct. It may be an abbreviation for *Ἀρτεμεισία*, like *πα*

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for *παρὰ*, in No. 81. The name *Ἀρτεμᾶς* occurs in inscriptions.

l. 8. *ἀνάκω[λ]ον*, *sc.* *χιτωνίσκον*, "a short smock." Compare Plutarch, De mulier. virtut. (vii. p. 64, Reiske). This garment seems to be identical with the *ἐπιγονατίς*. It is not unfrequently represented on vases. (See Tischbein, Vas. d'Hamilton, ii. Pl. lviii.; Gerhard, Antik. Bildw. Taf. lxvi.)

l. 9. *ἐμοῦ ἀπαιτ[ήσ]ας*. Here we might have expected *ἀπαιτησάσης*, "though I asked him to restore them."

l. 11. *ἀνενέγκα[ι] αὐτὸς παρὰ Δάματρα*. The final letter of *ἀνενέγκαι* is restored, on the evidence of No. 88, l. 4, *εἰ δέ κα μὴ ἀπ[ο]δῷ, ἀνενέγκαι αὐτὸ ἐπ[ὶ] Δάματρα καὶ Κούραν πεπρημέν[ος]*; and No. 89, l. 2, *εἰ δὲ μὴ ἀπ[ο]δῷ, ἀνόσια καὶ αὐτῷ καὶ τοῖς αὐτ[οῦ]—καὶ ἀνενέγκαι πεπρημένος ἐπὶ Δάματρα καὶ Κούραν καὶ [μὴ] εὐι[λά]του αὐτᾶς τύχοι*.

A similar phrase occurs No. 83, l. 6, *ἀποδοῦσι μὲν αὐτοῖς ὅσια ἦ, μὴ ἀποδοῦσι δὲ ἀν[όσια], καὶ ἀνενέγκ[αι . . . . . Δά]ματρι, καὶ Κο[ύρᾳ αὐ]τοὺς παρὰ Δάμα-[τρι καὶ Κ]ούρᾳ κολαζομένου[ς]*. It would seem from these passages that the offender was bound by the terms of the *devotio* to bring back the missing article to Demeter and Persephone. The infinitive *ἀνενέγκαι* is used elliptically for the imperative. (Jelf, Greek Grammar, § 671.) Where the accusative *πεπρημένον* follows, some such verb as *χρή* may be supplied; where the nominative *αὐτός*, *πεπρημένος* follows, some such as *θελέτω*, *μεμνήσθω*.

l. 13, 14. *καὶ εἴτι . . . . ταμα εδ . . . . . μενος εξ . . . . . ων*. I can make nothing of this. The next words may be *πεπρη]μένος ἐξ [ὁμοδούλ]ων* (see No. 81, l. 21, 22).

l. 23, 24. *ἀδικηματα, Αἴδων[εῦ ?] Δάματερ.* The reading, Αἴδων[εῦ] is doubtful; for after the N the only letter of which any traces are left, appears to be an A. After *Δάματερ* is an A; in the next line are remains of several illegible letters. The sense requires some verb like *ἀνταμείβεσθε* or *ἀντικολάζετε.*

No. 83, Plate 6 (of this volume).

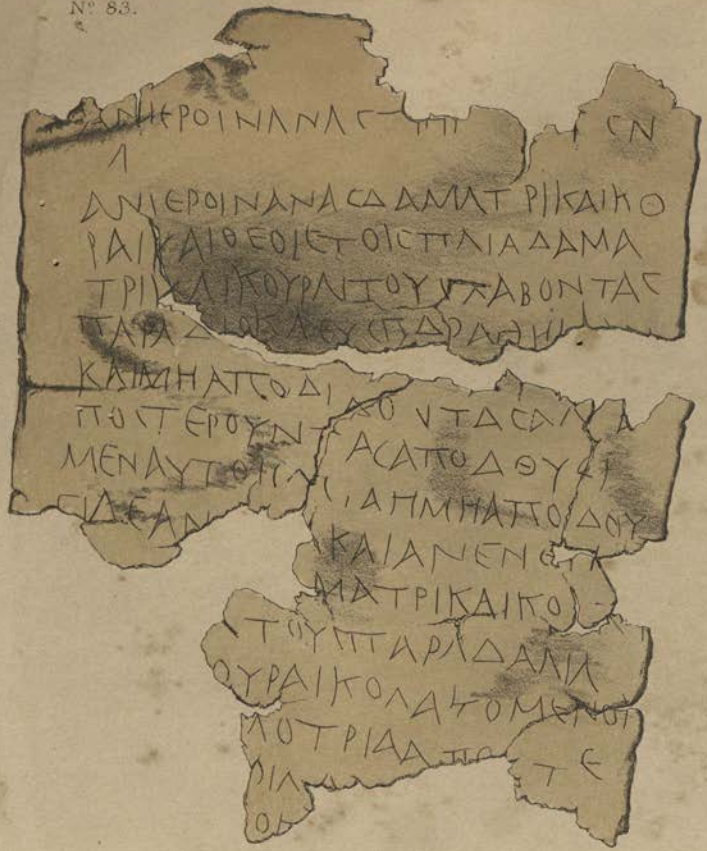
ἀνιεροῖ Νάνας . . . . . [τοὺς λαβ]όν-
τ]α[ς . . . . . .
ἀνιεροῖ Νάνας Δάματρι καὶ Κο[ύ-
ρᾳ καὶ θεοῖς τοῖς παρὰ Δάμα-
τρι καὶ Κούρᾳ τοὺς λαβόντας (5)
παρὰ Διοκλεῦς παραθή[καν
καὶ μὴ ἀποδιδόντας, ἀλλ' ἀ-
ποστεροῦντας· ἀποδοῦσι
μὲν αὐτοῖς ὅσια ᾖ, μὴ ἀποδοῦ-
σι δὲ ἀν[όσια], καὶ ἀνενέγκ[αι (10)
. . . . . Δά]ματρι καὶ Κο[ύρ-
ᾳ αὐ]τοὺς παρὰ Δάμα-
τρι καὶ Κ]ούρᾳ κολαζομένους[ς
ὅτι ἀλ]λότρια ἀπό[σ]τε
[ροῦντι. . . . . .

No. 84, Plate 6 (of this volume).

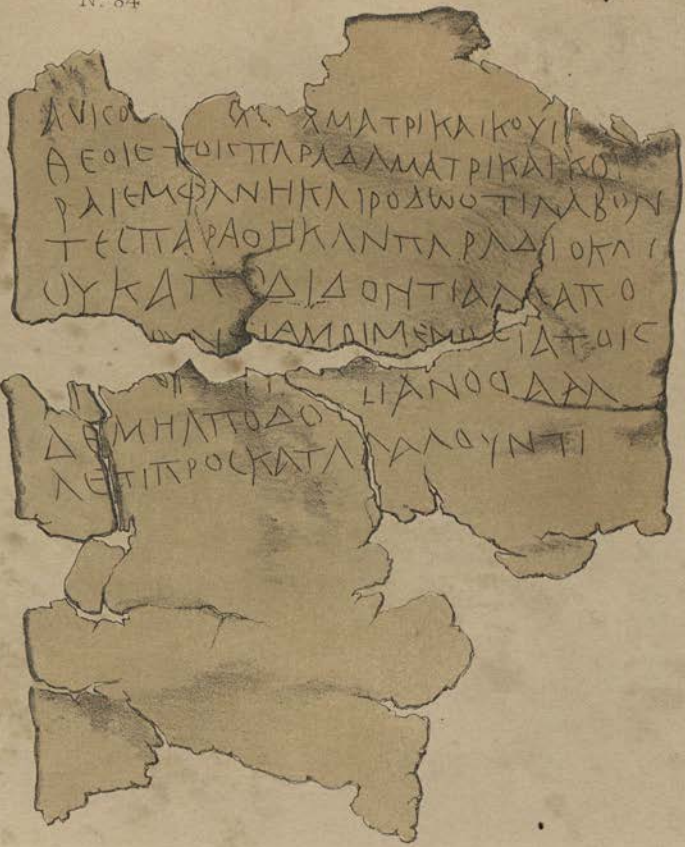
ἀνιερ[οῖ Νάνας Δ]άματρι καὶ Κούρ[ᾳ καὶ
θεοῖς τοῖς παρὰ Δάματρι καὶ Κο[ύ-
ρᾳ Ἐμφανῆ καὶ Ῥοδῶ, ὅτι λαβόν-
τες παραθήκαν παρὰ Διοκλε[ῦς
οὐκ ἀποδίδοντι, ἀλλ' ἀπο- (5)
στερ]οῦν[τ]ι, ἁμοὶ μὲν ὅσια, τοῖς
δὲ μὴ ἀποδοῦσι ἀνόσια, ἀλ-
λ' ε[ἴ]τι προσκαταλαλοῦντι.

No. 83 is a dedication by Nanas of certain per-

Nº 83.



Nº 84

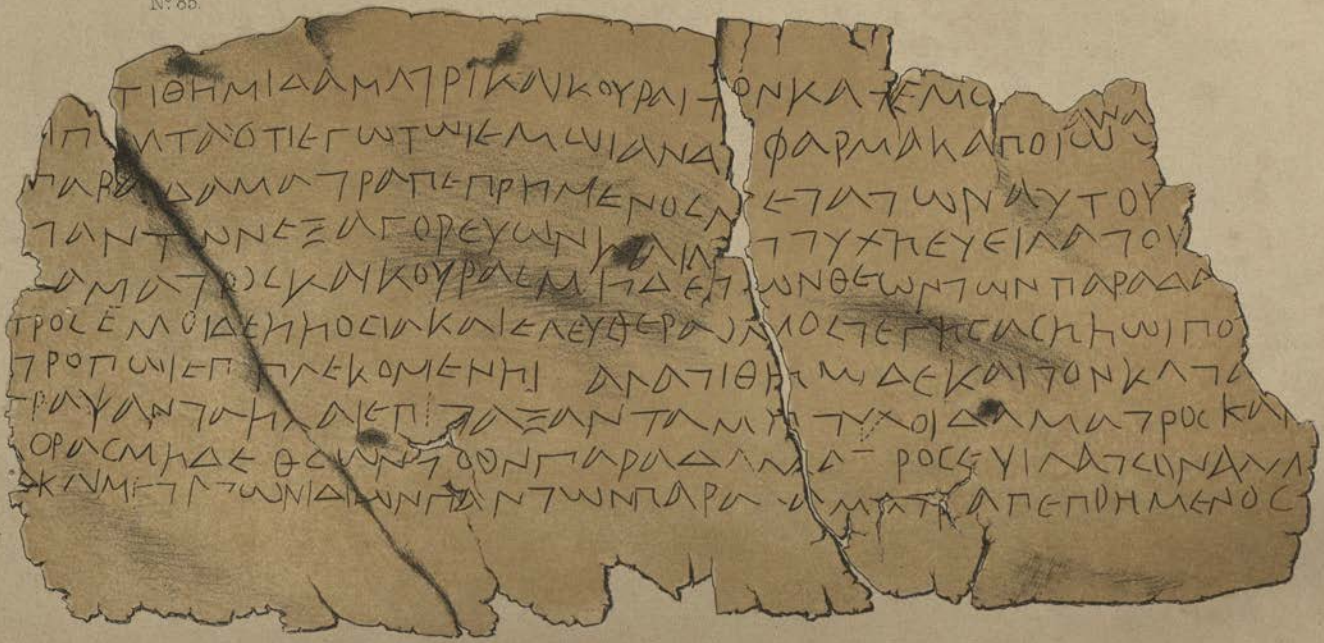


To face page 734.

CNIDUS.

LEADEN TABLET.

Nº 85.



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To face page 735.

sons, because they have restored a deposit received from Diokles.

No. 84 appears to be a repetition of the same dedication, with the addition of the names of the offending persons, Emphanes and Rhodo.

No. 83, l. 1. *ἀνιεροῖ Νάνας*. After these words follow several letters, which I have been unable to read.

l. 3. *ἀνιερῳῖ* is here repeated *δεινότητος gratiâ*.

l. 8. *καὶ ἀνενέγκ[αι]*. This phrase has been already considered under No. 82.

No. 84, l. 7, 8. *ἀλλ' εἴ τι προσκαταλαλοῦντι*, "But if they say anything more against me."

The inscription terminates abruptly here. There are no traces of letters below, though the sentence is unfinished, and must be regarded as an *aposiopesis*. Compare No. 81, l. 24, *ἀλλὰ μεγάλας βασάνους βασανιζομένα*.

No. 85, Plate 7 (of this volume).

ἀνα]τίθημι Δάματρι καὶ Κούρᾳ τὸν κατ' ἐμοῦ
ε]ἴπ[α]ντα ὅτι ἐγὼ τῷ ἐμῷ ἀνδ[ρὶ] φάρμακα ποιῶ θανά[σιμα·
παρὰ Δάματρα πεπρημένος μετὰ τῶν αὐτοῦ . . . . .
πάντων ἐξαγορεύων, καὶ μὴ τύχῃ εὐιλάτου
Δ]άματρος καὶ Κούρας μηδὲ τῶν θεῶν τῶν παρὰ Δά[μα- (5)
τρος, ἐμοὶ δὲ ἥ η ὅσια καὶ ἐλεύθερα ὁμοστεγησάσῃ ἢ ᾧ πο[τε
τρόπῳ ἐπιπλεκομένῃ· ἀνατίθημι δὲ καὶ τὸν κατ' ἐ[μοῦ
γράψαντα ἢ καὶ ἐπιτάξαντα, μὴ τύχοι Δάματρος καὶ
Κ]όρας μήδε θεῶν τῶν παρὰ Δάματρος εὐιλάτων, ἀλλὰ
καὶ μετὰ τῶν ἰδίων πάντων παρὰ Δάματρα πεπρημένος. (10)

This dedication is made by a wife against some person, not named, who has accused her of preparing poison for her husband.

l. 3. *πεπρημένος μετὰ τῶν αὐτοῦ . . . . . πάντων ἐξαγορεύων*. This, as it stands, is unintelligible.

From the context, we should expect *παρὰ Δάματρα πεπρημένον μετὰ τῶν αὐτοῦ . . . . πάντων ἐξαγορεύουσα*, the nominative being the writer of the imprecation. But the letters are all quite distinct as they are given in the facsimile, and it is difficult to believe that the scribe would have committed two such grammatical blunders in two consecutive lines. If *ἐξαγορεύων* refers to the offending person, it is possible that it may be used in the sense of 'confessing' sin, as in the following passage from Plutarch, De Superstit. c. vii.—*ἔξω κάθηται . . . . . πολλάκις δὲ γυμνὸς ἐν πηλῷ καλινδούμενος ἐξαγορεύει τινὰς ἁμαρτίας αὐτοῦ καὶ πλημμελείας.*

l. 6. *ἐμοὶ δέ*. After *δέ* I read **HH**. The second of these letters must have been added by mistake, unless we suppose a Doric form *ἤη* for *εἴη*, of which there is no example.

ὁμοστεγησάσῃ. This word is not given by the lexicographers, though *ὁμόστεγος* occurs.

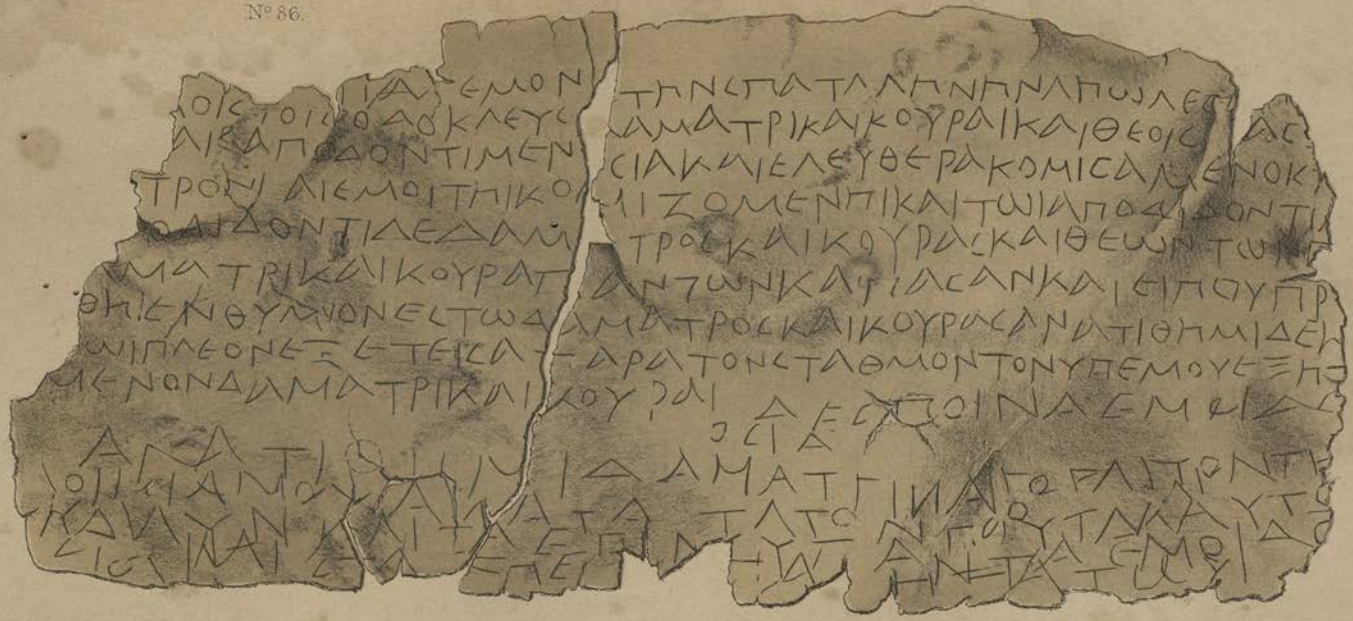
l. 8. *ἢ καὶ ἐπιτάξαντα*, "Or directing another to accuse me."

No. 86, Plate 8 (of this volume).

ἀνιερῶ τὸν κρυφ]ᾶ [τ]εμόν[τα] τὴν σπατάλην ἣν ἀπώλεσα [ἐν τ-
οῖς . . .]λοις τοῖς Ῥοδοκλεῦς Δάματρι καὶ Κούρᾳ καὶ θεοῖς
[π]ᾶσ[ι
καὶ πάσ]αις· ἀποδόντι μὲν [ὅ]σια καὶ ἐλεύθερα κομισαμένοις τ[ὸ
κόμισ]τρον, καὶ ἐμοὶ τῇ κομιζομένῃ καὶ τῷ ἀποδιδόντι,
μὴ ἀπ]οδιδόντι δὲ Δάματρος καὶ Κούρας καὶ θεῶν τῶν π[α- (5)
ρὰ Δ]άματρι καὶ Κούρᾳ πάντων καὶ πασᾶν, καὶ εἴ που πρ-
α]θῇ, ἐνθύμιον ἔστω Δάματρος καὶ Κούρας· ἀνατίθημι δὲ κ[αὶ
εἴ τ]ῳ πλέον ἐξέτεισα παρὰ τὸν σταθμὸν τὸν ὑπ' ἐμοῦ ἐξητ[η-
μένον, Δάματρι καὶ Κούρᾳ· Δέσποινα, ἐμοὶ δὲ
ὅσια· (10)
ἀνατίθημι Δάματρι καὶ Κόρᾳ τὸν τη. . .

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N° 86.



CNIDUS.

To face page 736.

Day & Son, Lith.rs to the Queen.

λοιμια μου ἄ[μ]α? τα[ῦ]τα τὸν ποιοῦντα? καὶ αὐτὸ[ν
καὶ νῦν καὶ τὰ ἐγ[γε]νῆ? [το]ῦ ἅπαντα, ἐμοὶ δὲ
ὅ]σια καὶ ἐλε[ύ]θε[ρα] ἢ πά[ν]τως.

In this inscription a female, whose name is not given, dedicates to the infernal deities the person who stole her bracelet, σπατάλη. She, in like manner, devotes any one who has defrauded her with false weights. A third dedication below is not to be clearly deciphered.

l. 1. At the commencement of this line I read ἀνιερῶ, because there would be hardly room for ἀνατίθημι. My reason for reading κρυφᾶ is that the A given in the facsimile before ЄMON is perfectly clear; and that on the left of this letter are two vertical strokes, the ends of two letters now broken away. After ἣν ἀπώλεσα we might expect to find ἐν τοῖς κήποις, λουτροῖς, or οἴκοις; but the fragment of a letter at the commencement of l. 2 seems to have been Λ, M or A.

l. 3. κομισαμένοις τὸ κόμιστρον. The plural here is difficult. To whom does the phrase refer?

l. 5. μὴ ἀποδιδόντι δὲ Δάματρος καὶ Κούρας . . . . καὶ, εἴ που πρ[α]θῇ, ἐνθύμιον ἔστω Δάματρος καὶ Κούρας. The construction is not clear; for, if the words Δάματρος καὶ Κούρας, l. 7, are governed by ἐνθύμιον ἔστω, then the previous genitives Δάματρος καὶ Κούρας, l. 5, are left without any word to govern them, and *vice versâ*. The sense seems to be, "in case he do not restore, [let him be the slave] of Demeter, &c.; and if he be already sold anywhere, let this be a care to Demeter, &c."

l. 8. εἴ τῳ πλέον ἐξέτεισα παρὰ τὸν σταθμόν, "if I have paid any one more than was due for the weight which I asked for."

l. 9. Δέσποινα. This, according to Pausanias (viii. 37, 5, 6), was the name of a goddess specially worshipped by the Arcadians, whom he states to have been the daughter of Demeter by Poseidon, distinguishing her from Kore or Persephone, whom he makes the offspring of Zeus by the same mother. He intimates that this goddess had another name, only known to the initiated,—τῆς δὲ Δεσποίνης τὸ ὄνομα ἔδεισα εἰς τοὺς ἀτελέστους γράφειν. (See viii. 25, 5; 42, 2; v. 15, 3.)[j]

This distinction, however, does not seem to be recognized by other ancient writers; and the name Δέσποινα occurs as a title of Persephone, and also of Hekate and other goddesses. (See Preller, Demeter, p. 384; Welcker, Griechische Götterlehre, Götting. 1860, ii. p. 490; Gerhard, Mythologie, § 418, 2.) Δέσποινα is in like manner addressed, *infra*, No. 91.

l. 11. With this line commences another dedication, very difficult to decipher, from the carelessness of the writing. Thus, l. 12, ποιουτα is written for ποιοῦντα; and several syllables and letters are written above the lines to which they belong.

l. 11, 12. τὸν τη . . . . . ποιοῦντα. I can make nothing of this, though nearly all the letters are legible.

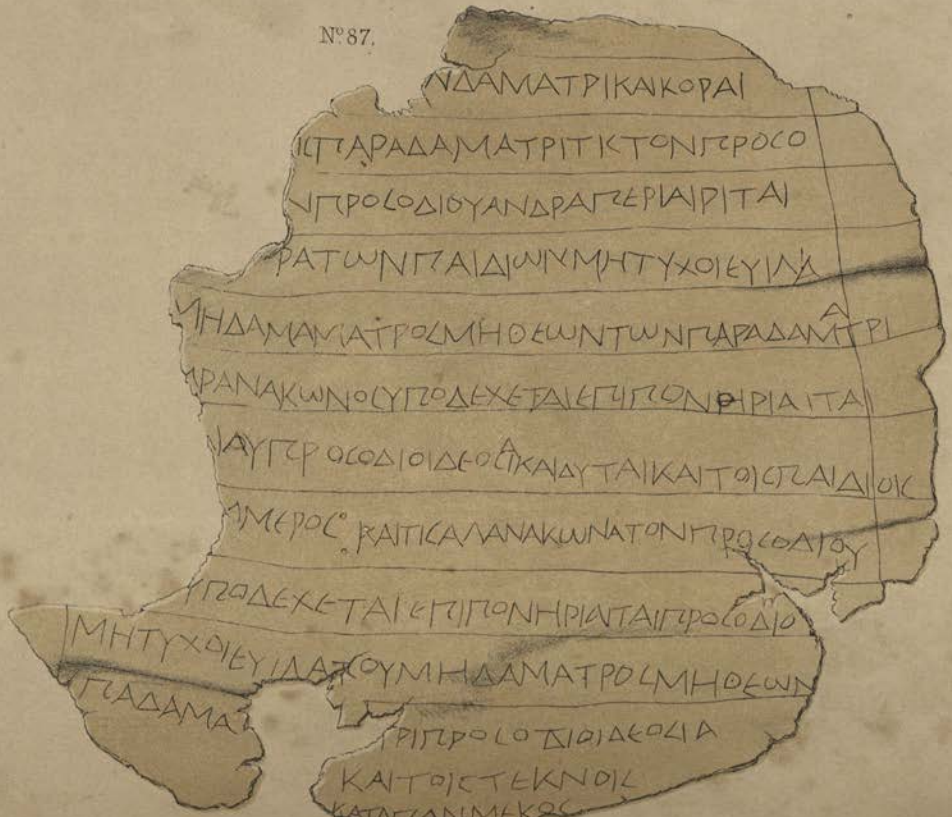
l. 13. κα[ὶ] νῦν. The Ι has been omitted.

καὶ τὰ ἐγ[γε]νῆ. Γ and Ε have been in like manner omitted in this word; so the Ν in ποιοῦντα. The last word in the inscription I read in like manner, πά[ν]τως, though the letters are ΠΑΤΩϹ.

[j] I take this opportunity of rectifying an error into which I have fallen, *ante*, p. 420, where I state that it was the name Δέσποινα, and not the mystic name of this goddess, which Pausanias feared to make known.

LEADEN TABLET

Nº 87.



No. 87, Plate 9 (of this volume).

ἀνιεροῖ Προσόδιο]ν Δάματρι καὶ Κόρᾳ
καὶ θεοῖς το]ῖς παρὰ Δάματρι, τίς τὸν Προσο-
δίου τὸ]ν Προσοδίου ἄνδρα περιαιρῖται
Νάκωνα πα]ρὰ τῶν παιδίων· μὴ τύχοι εὐιλά-
των] μὴ Δάμαματρος μὴ θεῶν τῶν παρὰ Δάματρι, (5)
εἰ τοὺς π]αρὰ Νάκωνος ὑποδέχεται ἐπὶ πονηρίᾳ τᾷ
Προσοδ]ίου, Προσοδίῳ δὲ ὅσια καὶ αὐτᾷ καὶ τοῖς παιδίοις
κατὰ πᾶ]ν μέρος· καὶ τίς ἄμα Νάκωνα τὸν Προσοδίου
ἄνδρα] ὑποδέχεται ἐπὶ πονηρίᾳ τᾷ Προσοδίου,
μὴ τύχοι εὐιλάτου μὴ Δάματρος, μὴ θεῶν [τῶν (10)
πα[ρὰ] Δάματρι, Προσοδίῳ δὲ ὅσια
καὶ τοῖς τέκνοις
κατὰ πᾶν μέρος.

This dedication is made by one Prosodion, the wife of Nakon, of the person who seduces her husband away from her and her children, and of the person who receives Nakon.

l. 2. *τίς* for *ὅστις*—cf. No. 93. (See Dindorf ad Soph. Œd. Tyr. 1144.)

τὸν Προσοδίου. This is repeated *δεινότητος ἕνεκα*. (Compare No. 83, *init.*)

l. 5. *μηδαμαματρος*. This is probably not *μηδαμα Ματρός*, but a mere mistake of the scribe for *μὴ Δάματρος*, as Demeter is nowhere called *Μάτηρ* in these inscriptions.

l. 6. *εἰ τοὺς] παρὰ Νάκωνος ὑποδέχεται*, "If she receives the messengers of Nakon."

ἐπὶ πονηρίᾳ, "to the detriment;" so *πονηρῶς ἔχειν*, "to be badly off."

l. 7. I read *Προσοδ]ίου*; but the letter before the final *υ* seems more like **Δ**. This must be an error of the scribe for **O**.

l. 11. *πα* for *παρὰ*—cf. No. 81, l. 20, *ante*.

No. 88, Plate 10 (of this volume).

. . . . . .
Δάμα]τρι καὶ Κούρᾳ το . . . .
τὸ ἱμάτιον ὃ ἀπώλεσεν,
καὶ εἴκα μὲν ἀποδῷ, εὐίλα-
τα αὐτῷ εἶ, εἰ δέ κα μὴ ἀπ[ο]δῷ,
ἀνενέγκαι αὐτὸ ἐπ[ὶ] Δάματ[ρα] καὶ (5)
κ[α]ὶ Κούραν
πεπρημέν[ος] καὶ μ[ὴ τ]ύ[χοι εὐιλ]άτω[ν
ἄχρις . . . . . .

No. 89, Plate 10 (of this volume).

καὶ εἴκα τὸ ἱμ]ά[τι]ον ὃ ἀπώ[λεσεν
ἀ]ποδῷ, ὅσια, εἴκα δὲ μὴ ἀποδῷ, ἀν[όσια
καὶ αὐτῷ καὶ τοῖς αὐτο[ῦ] π[ᾶσι
καὶ ἀνενέγκαι πεπρημένος
ἐπὶ Δάματρα καὶ Κούραν καὶ (5)
μὴ] εὐι[λά]του αὐτᾶς τύχοι.

Nos. 88, 89. These two fragments, written on the opposite sides of the same tablet, are identical in import. In both an imprecation is invoked for the non-restoration of a garment. The obscure construction *ἀνενέγκαι πεπρημένος* or *πεπρημένον*, l. 5, has been already noticed under No. 82, *ante*.

No. 88, l. 6. This second *καὶ* seems superfluous.

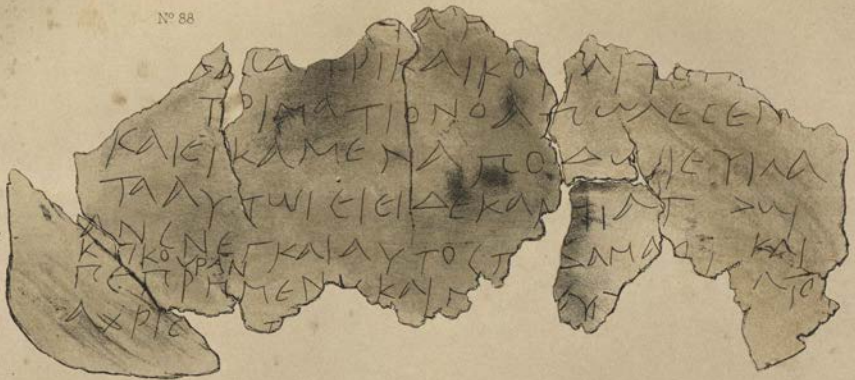
l. 7. I read *πεπρημέν[ος]*, but the last letter seems like H.

No. 89, l. 4. I read *πεπρημένος* here.

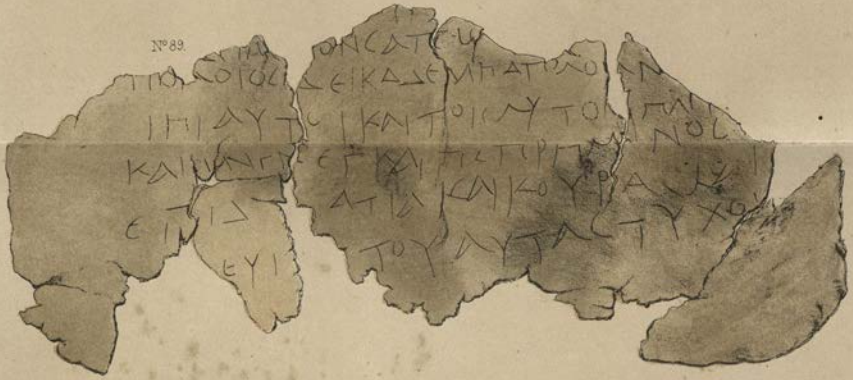
If *πεπρημένος* is right in No. 88, these two inscriptions probably relate to the same person.

LEADEN TABLET.

Nº 88



Nº 89.



CNIDUS.

To face page 74-0.

Day & Son. Lith.rs to the Queen.

Plate II.

LEADEN TABLET

No 90.



CNIDUS.

To face page 741

Day & Son Lithrs to the Queen

No. 90, Plate 11 (of this volume).

[ἀνατίθημι Δάματρι
καὶ Κούρᾳ καὶ θεοῖς
το]ῖς παρὰ [Δά]μ[ατρι πᾶ-
σι καὶ παις τ[ε]λεσια . . .
. Φιλοσθενῆ ὅστις [τὸν δεῖνα (5)
. . ἐπ' ἀγάπ[ην? . . . . . .
ἀτιμώσει? κα[ὶ] ὅτι Τρόφ-
ιμ]ον Τρο[φ]ίμο[υ] εν
. . . . . καὶ ὅστις? πα
. . . . . Τρόφιμ[ο]ν ἐμοὶ (10)
. . . . . καὶ ἄλλαι
. . . . . ἐκ Διὸς? τεμε
. . . . . τελεση?
. . . . κ]αὶ ὁμο . . . .
. . . . . ἐπὶ τὰν (15)
. . . . ταν τελεία[ν] φα-
γεῖν?] . . . . . ἐφιρωη
. . . . . ἅμα καὶ .
. . . . . ἀνόσια
. . . . γέ]νοιτο, ἐμοὶ δε (20)
ὅσια . . . ἐ]πὶ τὰ με
. . . . .]μένα? ἐξα.
. . . . μὴ κα[ὶ . .
. . . . . .
. . . . . (25)

(On the reverse.)

ἐμοὶ δὲ ὅσια γέ-
νοιτο πάντ[ως
καὶ λαβεῖν. .
. . . . . ἢ [καὶ ἐπὶ τὸ
αὐτὸ [στέγος ἐλθεῖν (30)
καὶ ἐπὶ [τὰν αὐτὰν
τράπεζ[αν
. . ἐμοί [τε καὶ
. . τοῖς ἐ]μοῖς π[ᾶσι?. . . . . .

I . . this mutilated fragment as it stands, having in vain attempted to restore it.

If the words ἐπ' ἀγάπην ἀτιμώσει, lines 6, 7, are correctly read, the subject is probably connected with παιδεραστία.

l. 26. At the commencement of this line ιτο is written under the ν of γένοιτο. The scribe probably forgot the middle syllable of this word, and then inserted it, omitting to erase the ιτο previously written.

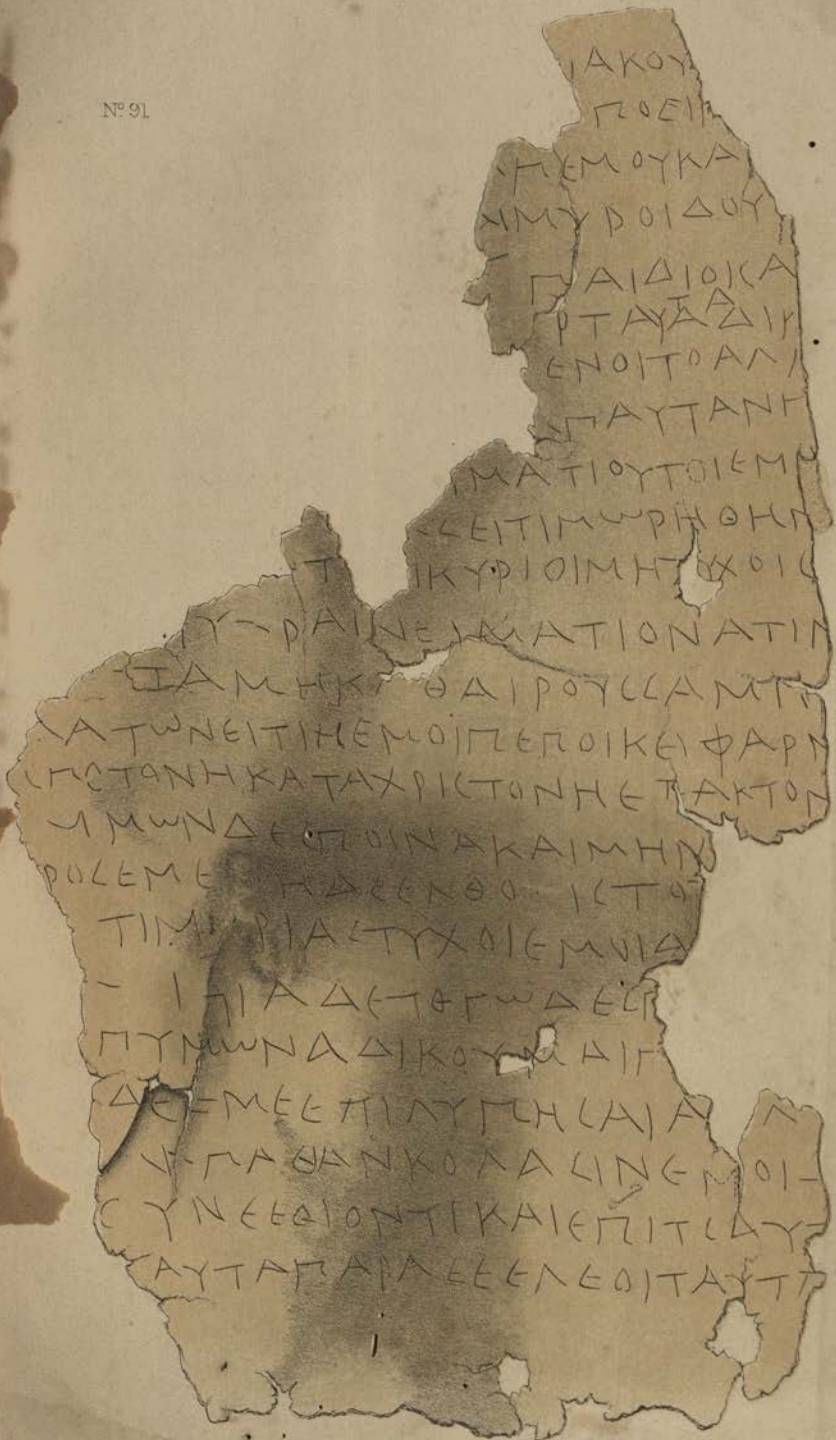
l. 29. The first word in this line may be the end of a name. The letters seem to be ανονα.

No. 91, Plate 12 (of this volume).

. . . . . φαρμ]άκου ?. . . .
. . . . . ποει. . . .
. . . . . ἀ]π' ἐμοῦ κα[ὶ. . . .
. . . . . κ]αὶ Μυροίδου. . . .
. . . . . παιδίοις. . . . (5)
. . . . . ταῦτα ἀδικ . . . .
. . . . . γ]ένοιτο ἀλλ[ὰ. . . .
. . . . . ἐ]π' αὐτὰν η. . . .
. . . . . ἱματίου τοι εμ . . .
. . . . . εἰ τιμωρηθῆν[αι. . (10)
. . . . . κύριοι μὴ τύχοι ε[ὐιλά-
των. . . . . π]νευμάτιον ?. . . .
. . . . . μὴ καθαίρουσα μη[δὲ. .
τύχοι εὐι]λάτων εἴ τι ἢ ἐμοὶ πεποίκει φάρ[μα-
κον] ἢ ποτὸν ἢ κατάχριστον ἢ ἔπακτον (15)
. . . . ἡμῶν Δέσποινα καὶ μὴ μ. . . .
. . . . π]ρὸς ἔμε μηδὲ ἔλθοι [ε]ἰς τὸ [αὐτὸ
στέγος, ἀλλὰ] τιμωρίας τύχοι, ἐμοὶ δ[ὲ ὅσια
. . . . . ἐγὼ Δέσ[ποινα. . . .
ὑ]π' ὑμῶν ἀδικοῦμαι. . . . (20)
. . . . . δὲ ἐμὲ ἐπιλυπῆσαι . . . . . .
πᾶσαν κόλασιν, ἐμοὶ [δὲ
ὅσια καὶ] συνεσθίοντι καὶ ἐπὶ τὸ αὐτ[ὸ
στέγος εἴ κ'] αὐτὰ παραεσέλθοι ταύτ[α.

LEADEN TABLET

№ 91.

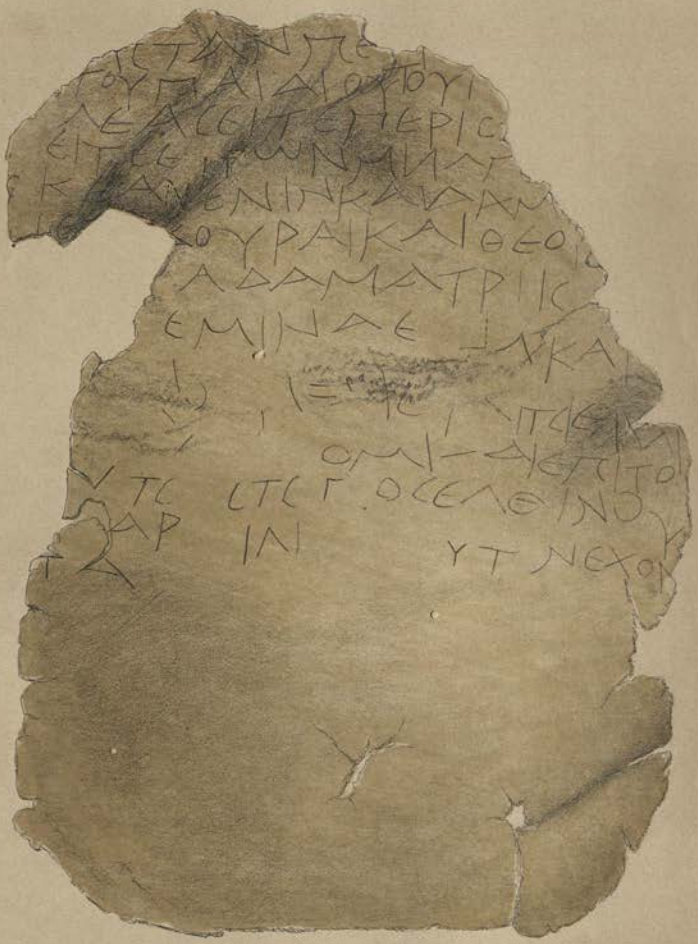


To face page 742.

Day & Son Lith.rs to the Queen

LEADEN TABLET.

N° 92.



CNIDUS.

To face page 143.

Day & Son Lith. to the

This fragment is too much mutilated to admit of restoration. The imprecation is directed against some person who was suspected of an attempt to poison the writer.

l. 14. *πεποίκει* for *πεποιήκει*. So in No. 81, *ποῖσαι* for *ποιῆσαι*.

l. 15. *ἔπακτον*, "Some strange poison, imported from another country."

l. 16. *Δέσποινα*. (See *ante*, No. 86.)

No. 92, Plate 13 (of this volume).

. . . . . .
. . . . *ισταν πε[ρ]ὶ ?. . . . . .*
τοῦ παιδίου τοῦ [Μενεκ-
λέας ? εἴτε περὶ. . . .
εἴτε ἔργων μνα. . . .
. . ἀνενίνκαι Δάμ[ατρι (5)
καὶ Κ]ούρᾳ καὶ θεοῖς [τοῖς
παρ]ὰ Δάματρι π[ᾶσι καὶ
πάσαις,] ἐμὶν δὲ [ὅσ]ια καὶ
ἐλεύθερα καὶ συμ]πιεῖν καὶ
συμφαγεῖν] καὶ ἐπὶ τὸ (10)
α]ὐτ[ὸ] στέγος ἐλθεῖν. .
π]αρ[ὰ] . . . . . [α]ὐτ[ὸ]ν ἔχον-
τα.

The formula at the end of this inscription shows that it was a dedication like the rest; but the first part is too mutilated to admit of restoration.

ἀνενίγκαι Δάματρι. (Compare No. 82.) *ἀνενίνκαι* for *ἀνενένκαι*.

No. 93, Plate 14 (of this volume).

Δ]άματρι καὶ Κούρᾳ καὶ τοῖ[ς
ἄλ]λοις θεοῖς πᾶσι ἀνατί[θ-

ημι] Δωροθέαν τίς τὸν ἐ[μ-
ὸν ἄνδρα εἶχε
. . . . . .
Δά]μα[τρι

The subject of this fragment was probably similar to that of No. 87.

l. 3. *τίς* for *ἥτις*. (See *ante*, No. 87, l. 2.)

No. 93*a*, Plate 14 (of this volume).

.....
.....
.....
.....
.... ἀπ[ο]δόντι μὲ[ν ὅσι-
α ἦ, μὴ] ἀποδόντι δὲ ἀνό[σια.
.....
.....

This fragment evidently relates to articles which have been unlawfully taken.

No. 94, Plate 14 (of this volume).

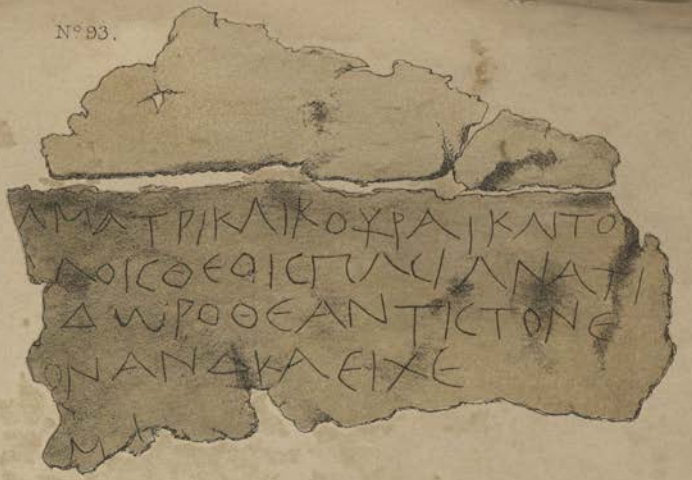
ἀνιεροῖ Δάμα[τρι καὶ Κούρᾳ καὶ θεοῖς παρὰ
Δά]ματρι ἀπολέσ[αντα τὰ.....
κέρατα· τῷ ἀ[ποδόντι μὲν ὅσια καὶ ἐλεύθε-
ρ]α, τῷ δὲ λα[βόντι .....
..... ἕ]νεκα, ἰδι.... καὶ μὴ γένοιτο μη-
δὲ Δά]ματρος ε[ὐιλάτου τυχεῖν μηδὲ Κούρας
. . . . .
. . . .

(On the reverse.)

π]αρὰ Δή[μητρος?



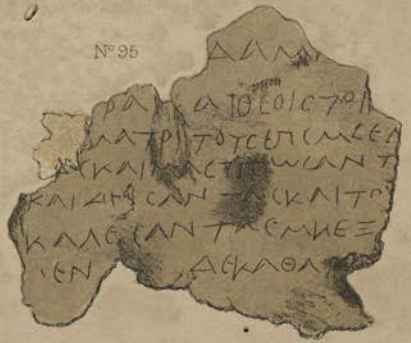
Nº93.a



Nº93.



Nº94.



Nº95

This fragment appears to be part of an imprecation directed against some one who had stolen κέρατα, probably, silver drinking-horns.

No. 95, Plate 14 (of this volume).

ἀνατίθημι] Δάματ[ρι
καὶ Κού]ρᾳ καὶ θεοῖς τοῖ[ς
παρὰ Δά]ματρι τοὺς ἐπ' ἐμὲ ἐλ[άσαν-
τ]ας καὶ μαστιγώσαντ[ας
καὶ δήσαντας καὶ το[ὺς ἐγ-
καλέσαντας μὴ εξ..
..εν. [ἐμο]ὶ δὲ καθαρόν.

In this fragment some person invokes an imprecation on those who had assaulted, scourged, and bound him.

No. 28, Plate XC.

Δαματρία Εἰρηναίου
τὸν τᾶς θυγατρὸς ὑὸν
Δίωνα Ξενοφῶνος
Ἀρτάμιτι Ἰακυνθοτρόφῳ
Ἐπιφανεῖ.

Ζηνόδοτος Μενίππου
Κνίδιος ἐποίησε.

On a block of blue marble 3′ 4″ by 1′ 5″ by 12¼″, which has formed part of a pedestal found in the supposed *Gymnasium* (see *ante*, p. 461); now in the British Museum.

l. 2. ὑόν for υἱόν.

l. 4. Ἀρτάμιτι, *Doricè* for Ἀρτέμιδι.

The name Artemis Iakynthotrophos occurs on

another inscription, No. 52, found on the same site. (See *ante*, p. 459.) It is probable, therefore, that the temple of this goddess was in this neighbourhood.

It is to be presumed that the epithet Ἰακυνθοτρόφῳ is only a Doric form for Ὑακινθοτρόφῳ.[k] Among the sculptures on the throne of Apollo at Amyclæ, Hyakinthos and his sister Polyboia were represented being conducted to heaven after death by Aphrodite, Athene, and Artemis. (Pausan. iii. 19, § 4.) As the worship of this latter goddess was associated with that of water as the source of vegetation, and as she was regarded as the protectress of the young, and hence called κουροτρόφος, παιδοτρόφος and φιλομμεῖραξ, it seems natural that Hyakinthos, as the type of the brief season of vernal bloom, should be mythically connected with her. (See Welcker, Götterlehre, i. pp. 567, 582, and his Kleine Schriften, i. p. 25.)

The name of the sculptor, Zenodotos, son of Menippus, occurs on another Cnidian inscription, *infra*, No. 79, but is not to be found in the list of sculptors in Brunn's work on the Greek artists.

[k] As examples of the interchange of ι and υ, compare αἰσιμνῶντες for αἰσυμνῶντες (C. I. 3794); Ὑππάγρα, Ὑππασία, for Ἱππάγρα, Ἱππασία (C. I. 2554, ll. 106, 127); Ἀρτάμυτι for Ἀρτέμιδι (C. I. 1172). We find also Ἐρεθύμιος and Ἐρεθίμιος, Ross, Inscript. Ined. iii. p. 31. Fulgentius (Mythol. iii. 5) derives Ὑάκινθος from ἰὰ κύνθος:—"Cynthos enim Attica lingua flos nuncupatur, unde hyacinthus dicitur, quasi ἰάκυνθος, quod nos Latini solus flos dicimus." It seems probable from this that Fulgentius had seen the form Ἰάκυνθος in Greek MSS. Similarly, we find Μυτιλήνη on coins and inscriptions, though this name is constantly written Μιτυλήνη in MSS. Schwenck, Etym. Mythol. Andeutungen, Elberf. 1823, p. 208, thinks that ὑάκινθος may be compounded of ἴον, a violet, and κίνθος, a kindred form to κίσσος, Νάρκισσος.

No. 29, Plate XC.

βαιὸν ὁδοιπορίης ἔ[τ]ι λείπεται, ἀλλὰ πρὸς αἶπος
τὴν ὀλίγην ἀνύσεις ἀτραπιτὸν διέπων
χειρὸς ἀφ' ἡμετέρης λαιῆς, ξένε, κἀμὲ προσείπας
χαίρειν, εἰ στείχεις πρὸς φιλίου τέμενος
ἥρωος Ἀντιγόνου, Μοῦσαι δέ σοι εἴ τι νέμουσιν,
ἐσθλὸν ἀπάρχεσθαι δαίμοσιν ἐγ με[λ]έτης.
καὶ γὰρ ἀοιδοῖσιν θυμέλη καὶ σηκὸς ὑπ' ἄγκει
τῷ Ἐπιγόνου κούρῳ ξυνὸς ὁμευνέτιδος,
καὶ δρόμος ἡϊθέοισιν ἰδρύεται, ἡ δὲ παλαίστ[ρ]η,
λουτρά τε καὶ ταρσῷ Πὰν ὁ μελιζόμενος.
ἀλλ' ἀσινὴς ἔρχευ, καὶ ἀπ' Ἀρκαδίης τεμενουρὸν
Ἑρμῆν οὐ μέμψει τρηχέος ἐχ Φενέου.

On a block of dove-coloured marble 2′ 2½″ by 11″ by 10½″, which has probably been a wall-stone; found in the Eastern Necropolis; now in the British Museum. (See *ante*, p. 472-3.) It has been already noticed that this inscription contains several Ionicisms; as ὁδοιπορίης, παλαίστρη, Ἀρκαδίης, τρηχέος.

l. 5. ἥρωος. So ἥρωα is used as a dactyl, C. I. 2907. (See other instances,—Liddell and Scott, Lexicon, *s. v.*)

l. 6. ἐγ for ἐκ, the *tenuis* κ being changed into the medial γ before μ (=medial β), as in l. 12 the *tenuis* κ into the aspirate χ before the aspirate φ.

l. 7. This θυμέλη for the ἀοιδοί must have been used as a βῆμα, on which poets and musicians stood during their performance. (See *ante*, p. 453; and Wieseler, Ueber die Thymele, Göttingen, 1846.) Musical and poetical contests must, therefore, have taken place in this *temenos*. The θυμέλη must have been dedicated to the Muses. Compare Pausanias, i. 30, § 2, for the Μουσῶν βωμός in the Akademia at Athens. In Greek Gymnasia, Μουσεῖα were generally

to be found. (See Petersen, Das Gymnasium d. Griechen, in the Verzeichniss d. Vorlesungen im Hamburgisch. A. und R. Gymnasium, Hamburg, 1858, pp. 44-5.) So, too, in the *temenos* set apart by the will of Epicteta, Böckh, C. I., No. 2448, is a Mouseion and a Heroon.

l. 8. The meaning of this line is not clear. I should imagine that "the son of Epigonos" can only mean the hero Antigonos himself; the ὁμευνέτις is his wife, to whom, in common with her husband, the σηκός was dedicated. The construction is somewhat forced, but the interpretation which I propose is corroborated by the inscription called the Will of Epicteta, already referred to, C. I. 2448, in which instrument a *temenos* is set apart, sacred to the husband of the testatrix Epicteta, her two sons and herself, after her decease, as Heroes, and to the Muses, whose respective temples are to be within the same sacred precinct.

l. 10. ταρσῷ. This must mean the syrinx of Pan. I know of no passage in which ταρσός is so used; but it bears several analogous senses; as, for instance, ταρσὸς καλάμων, a mat of reeds (Herod. i. 179); ταρσὸς ὀδόντων, a row of teeth (Oppian. Halieut. v. 202).

l. 12. The Hermes who is guardian or *temenouros* of this precinct is the Hermes of Pheneos in Arcadia. We learn from Pausanias, viii. 14, § 7, and v. 27, § 5, that this deity was worshipped with special honours by the people of Pheneos, and that they dedicated a statue of him at Olympia carrying a ram under his arm. On a silver coin of Pheneos he is represented carrying the young Arkas. (See Eckhel, Doctr. Num. Vet. ii. p. 296.)

There seems to be an allusion to the introduction of this Hermes as a new deity into Cnidus in No. 31, as will be more fully shown under that inscription.

No. 30, Plate XC.

. . . Αετ]*ίωνα ὁ πατὴρ Εὐκράτης*
. . . Αε]*τίωνος καὶ ἁ ματὴρ Χρυσὼ*
Πεισινοῦϊ.

On a fragment of cornice of blue marble, broken at both ends. The present length is 2′ 11″ by 1′ 11½″ by 8½″ depth. Found in the supposed Gymnasium (see *ante*, p. 461); now in the British Museum. *Πεισίνους*, like *λόγιος* (see Gerhard, Mythologie, § 275-6), is probably an epithet of Hermes, as the god of eloquence; I know, however, no other instance of this word. *Πεισινοῦϊ* for *Πεισινῷ* is a form of dative of which I know no other example; but the reading is beyond dispute.

No. 31, Plate XC.

ἐπὶ νεοπολιτᾶν προστατᾶν ἀφικόμαν
Ἑρμᾶς Ἀφροδίτᾳ πάρεδρος, ἀλλὰ χαίρετε.
Οἵτινες δ' οἱ προστάται γραφὴ παροῦσα σημανεῖ·
Τιμοκλείδας, Κριταγόρας, Ἀριστάγαθος, Σιλεωνίας,
Τιμοτέλης, Πάννικος, Εὐκλῆς, Κρέων, Φίλων, Ἀρχέστρατος,
Ἀγαθόδωρος, Ξενόκριτος, Τελέσων, Πολιάνθης, Σωσικλῆς.

On a pedestal of blue marble, 1′ 9″ by 1′ 4″ by 10¼″; on the top is a socket for a term. Found in the supposed Gymnasium (see *ante*, p. 460); now in the British Museum.

The *prostatæ* whose names, thirteen in number, are given in this inscription are, it is to be presumed, the same magistrates who appear in No. 36, in the heading of a Cnidian decree, γνώμα προστατᾶν. A number of decrees discovered by me at Calymna all have the formula γνώμα προστατᾶν. (See also the Calymnian decree cited in a decree by the people of Iasus, C. I. No. 2671. The word προστάτης occurs in a Corcyræan decree, C. I. No. 1845, and in one by the people of Gela, C. I. No. 5475; in both cases in the sense of "president.")

This inscription has evidently belonged to a figure of Hermes placed, probably, at the side of a statue of Aphrodite. Hermes himself addresses the reader, as in inscription No. 29. The expressions ἀφικόμαν and χαίρετε seem to imply that the worship of the particular Hermes referred to in this inscription had been introduced into Cnidus from some other place.[1] He may, therefore, be the Hermes from Pheneos, who is the guardian of the *temenos* of Antigonos [No. 29]. The words ἐπὶ νεοπολιτᾶν προστατᾶν, l. 1, would thus mark the coincidence in date of the accession of newly-made citizens to office, and the introduction of a foreign deity.

The change of metre, l. 3, occurs not unfrequently in inscriptions. (See C. I. Nos. 6226, 6239, 6291.) The three lines of proper names are also trochaic, the εω in Σιλεωνίας and Κρέων being pronounced as one syllable. The termination of each trochaic line is marked on the stone thus (:)

[1] Compare the inscription C. I. 2465 *b*, in which the god of Lampsacus announces himself as having come to Thera.

No. 32, Plate XCI.

Σαράπι[δι] Ἴσι[δι καὶ
θεοῖς πᾶσι
θεραπευθεὶς
Ἀπολλωνίδας
Ἀλεξανδρεὺς (5)
χαριστεῖα.

On a white marble pedestal, broken at the top; present height, 2′ 1″ by 1′ 7½″ by 1′ 7″; found near the Odeum, Cnidus; now in the British Museum.

This inscription has been published by Lebas, No. 511, under Cnidus, but is given in Texier, Asie Mineure, ii. p. 312, under Cos. M. Texier states that he copied it near the fountain Burinna in that island; but, as it is hardly likely that an exact duplicate of the Cnidian dedication would have been made at Cos, it is to be presumed that in this instance he has omitted to note accurately the place where he saw the inscription, and so confounded it with others copied at Cos.

The two first lines, now broken away, and therefore omitted in the facsimile, are given both by Texier and Lebas. In l. 3, Texier reads θεραπεύσεις; but θεραπευθείς is still quite clear on the marble. He reads the first line ΣΑΡΑΠΙΔΙΣΙ, making it the dative plural of Serapis, agreeing with θεοῖς πᾶσι. But I know of no other instance where the plural form of this deity occurs in inscriptions.

Lebas reads this line ΣΑΡΑΠΙ. ΙΣΙ.

The word χαριστεῖα, "thank offerings," has already been noticed, *ante*, No. 18.

No. 33, Plate XCI.

ὑ]πὲρ Θευδάμο[υ
εὐχάν.

On a fragment of an oblong base, depth $2\frac{1}{8}''$, original length, probably, about 1′ 6″ by 10″. Found on the site of the Temple of the Muses (see *ante*, p. 439), and now in the British Museum.

No. 34, Plate XCI.

Στρά[των Θε[ύδωρος?
Ἑρμο[φάν]του Ἑρμο[φάντου?
Θεύδ]ωρος Ἑρμοφάντου τὸν πατέρα καὶ τοὺς ἀδελφοὺς θεοῖς.
. . . ρος Ἐλευθερναῖος ἐποίησεν. Θεύδωρος Π . .

On two consecutive slabs of blue marble, each 2′ $1\frac{1}{2}''$ deep, by 1′ 1″; their united length is 6′ 1″. Found near the Lower Theatre (see *ante*, p. 447); now in the British Museum. These slabs have evidently been wall-stones from some public edifice anterior in date to the theatre; l. 4 is the name of some sculptor of Eleuthernæ in Crete; perhaps the name has been Θεύδωρος.

No. 35, Plate XCI.

Ἐπικράτη Φίλωνος
τοὶ παῖδες Ἀντικράτης
Φιλοκράτης Ἀσκλαπίῳ.

On a base of blue marble, 2′ by 2′ 3″ by 2′ $6\frac{1}{2}''$: on the top are two holes to receive the feet of a statue. Found in the Lower Theatre (see *ante*, p. 447); now in the British Museum. On the

marble the E in Ἐπικράτη has the middle transverse stroke omitted. The dedication makes it probable that this inscription was originally placed in a temple of Æsculapius. It is well known that Cnidus was the seat of a school of medicine, rather popular than scientific, which based its dogmas on the records of diseases inscribed on tablets dedicated in the temple of the god, from whom the native physicians claimed descent, styling themselves Asclepiadæ. Ctesias was one of this *gens*.—On this Cnidian school of medicine, see Sprengel, Versuch einer pragmatischen Geschichte d. Arzneikunde, ed. Halle, 1821, pp. 343-4; Hippokrates, de vict. acut. in

No. 36, Plate XCII.

ἔδοξε Κνιδίοι[ς γν-
ώμα προστατ[ᾶν,
περὶ ὧν τοὶ Βάκ[χοι
ἐπῆλθον ὅπ[ως
ἀγνεύηται τ[ὸ ἱαρὸ-
ν τοῦ Διονύσ[ο-
υ Βάκχου, μὴ ἐ[ξὸν
μ]ὲν καταλύε[ιν ἐν
τῷ] ἱαρῷ τῶν [ἀκινήτω-
ν? μ]ηδὲν, αμ . . .
. εναμι . . . .
. . εἰ δὲ . . . . .
ἀγνε]ύη[ται?.

On a slab of blue marble 16″ by 8½″ by 4¼″, found near the fountain marked in the Plan of Cnidus. In the British Museum. This is a fragment of a decree of the people of Cnidus which appears

to relate to the purification, ἁγνισμός, of a temple of Dionysos. (See line 5.)

For the *prostatæ* at Cnidus, see *ante*, No. 31.

No. 37, Plate XCII.

Αὐτ]οκράτορα Καίσ[αρα
Θεοῦ Τραϊανοῦ Πα[ρ]θικοῦ
υἱὸν, Θεοῦ Νερούα υἱωνὸν, Τρ[α]ϊα-
νὸν Ἀδριανὸν Σεβα[στό]ν.

On an angle-piece of cornice of blue marble, 3′ 6″ by 1′ 9″ by 1′ 1½″, found in the ruins of a small building overlooking the encampment. (See *ante*, p. 468.) Now in the British Museum.

No. 38, Plate XCII.

Εὐ]φράνωρ Θερσιμάχου,
καθ' υἱ]οθεσί[αν] δὲ Εὐφράνορος,
τὸν πατέρα Εὐφράνορα
Εὐφρά]νορος τοῦ Εὐφράνορος,
ἡμέρας] ἓξ σιτεύσαντ[α τὰς (5)
κοινὰ]ς τραπέζας καὶ τιμαθέν-
τα ὑ]πὸ τοῦ δάμου, Θεοῖς.

On a block of marble 2′ 10″ by 1′ 6″ by 1′ 4″, now in the British Museum; found on the shore of the smaller harbour near the *Agora*. This block, from its form, has evidently been originally the voussoir of an arch, and has been subsequently used in some other building, when the inscription was added.

l. 5. Since the facsimile of this inscription has been published, I have succeeded, after long study, in reading the beginning of this line. The second extant letter is Ι, which in the facsimile I had mistaken for Σ.

No. 39, Plate XCII.

ὁ δᾶμος
Ἰουλίαν Θευφίδο[υς
θυγατέρα Ἐπιάνασσαν,
ματέρα δὲ Λευκίου Μόσ-
χου, ἀρετᾶς ἕνεκα καὶ εὐνοία[ς
τᾶς ἐς αὐτὰν Θεοῖ[ς.

On a pedestal of blue marble 2′ ½″ by 1′ 9½″ by 1′ 4½″, now in the British Museum; excavated at the entrance to the Lower Theatre. (See *ante*, p. 445.)

l. 2. The name Θευφείδης occurs in the list of Cnidian magistrates (C. I. iii. Nos. 45, 46) obtained from handles of *diotæ*.

l. 3. The name Ἐπιάνασσα does not occur in Pape's Wörterbuch d. Griech. Eigennamen; but he gives Ἐπιάναξ and Ἀρχεάνασσα.

l. 4. According to the letters on the marble, the last word in this line would be Μοιχόν; but this is so improbable a name that I read Μόσχον, supposing that the I in the third place has been a ⊏, now partly effaced.

l. 6. αὐτάν. Here the sense requires αὐτόν; but the A is quite clear; a similar anomaly occurs in an inscription from Syros, C. I. No. 2347 *l.* p. 1061.

No. 40, Plate XCII.

θεοῖς ἀθα]νάτοις
. . . . ἀνατε]θέντα
δα]μιουργὸς Ἀρ-
. . κρα . ζ ἱδρύσατο
βωμόν.

(On another side of the stone, in smaller letters.)

Διὸς με[γίστου

On an altar of dove-coloured marble 1′ 4″ square by 1′ 1″, now in the British Museum; found in the ruins of a small Doric temple. (See *ante*, p. 470.)

l. 3. δα]μιουργός. The chief magistrate at Cnidus. (See *ante*, p. 359.) Ἀρ. These letters must be the beginning of the name of the *demiourgos* (see *post*, No. 51), of which the letters which precede ἱδρύσατο, l. 4, ought to be the termination; but between the KPA and the Z are traces of a half-obliterated C.

No. 41, Plate XCII.

C

οἱ]δὲ συν[τά]ξειν προαιρούμενοι
τὸ]ν θίασον ἐπαγγείλαντο κα[θὼ]ς ἔδω[καν,
Νέ]αρχος Ἡρακλείτου
ὑπὲρ Νέαρχου τοῦ

Ἀναξικλεῦς	Γ τ	Θόας Μύνδιος κ[αὶ		(5)
Σωτήριχος Λίβυς	Γ τ	ὑπὲρ τῶν υἱῶν	Γ λ	
Δαμοκλῆς Ἀράδιος	Γ τ	Φιλέταιρος		
Δάμων Σολεὺς	Γ τ	Θράϊξ	Γ ε	
Πάτροκλος Μύν-		Εὐήμερος καὶ ὑ-		
διος	Γ ν	πὲρ τ[ᾶ]ς γυναικὸς	Γ ι	(10)
Διο]κλῆς? Φρ[ὺξ] καὶ		Βοηθὸς		
ὑ[πὲρ τ]ῶν παιδίων	Γ κ	Σελευκεὺς	Γ ι	
ὁ δεῖνα] Σελγεὺς	Γ ι	Ἀνδροσθένης		
. . . . ἐγγενῆ [κα]ὶ?		[Σ]άμιο[ς].	Γ ι.	

. . . . . .

On a *stelé* of white marble 12⅛″ by 12″ by 3″, broken at the foot. Excavated in the Eastern Necropolis (see *ante*, p. 476); now in the British Museum.

l. 2. ἐπαγγείλαντο: *sic*, for ἐπηγγείλαντο.

l. 5—14. The sign of the drachma prefixed to the numerals differs from the usual sign Γ. Both may be derived from an earlier type used at Corcyra. (See C. I. 1838.)

l. 14. *ἐγγενῆ*. In the facsimile **ΕΠΕΝΗ**; but the second **Γ** is clear. [**Σ**]*άμιο*[*ς*]. In the facsimile **ΤΑΜΙΟ**; but the first letter may be **Σ**.

No. 42, Plate XCII.

κεῖμαι το[*ῖς γενέταισι?*] *φιλούμε*[*νος ὠ*]*κύ*[*μορος*] *παῖς,*
Π]*ρειμέρῳς, δισ*]*σάς* [*οὐκ*] *ἐτέων δεκ*[*ά*]*δας*
ε]*ὐφρασίῃ χάρ*[*ισ*]*ίν τε γέλωτί τε πάντα β*[*ι*]*ώσας,*
καὶ διὰ τοῦτο φίλοις πᾶσι ποθεινὸς ἔ[*φυν.*
ἀλλά με μοῖρα φ[*ίλων ἀπε*]*νόσφισεν, ᾧ γενε*[*τῆς ἐκ* (5)
εἰς ἀριθμὸν ζωῆς [*νῆσε*] *μίτοισι χρόνον.*

On a sepulchral *stelé* of white marble, 2′ 6″ by 1′ 3″ by 10″. Found at the western extremity of the Street of Tombs, in the Necropolis, east of Cnidus. Now in the British Museum.

l. 2. *Π*]*ρειμέρῳς*. This must be a proper name compounded of *ἔρως*; so, *Ἑρμέρως*, *Φιλέρως*. For similar false quantities in metrical inscriptions, see Welcker, Sylloge Epigr. Græc. p. xxvi.

l. 3. *πάντα β*[*ι*]*ώσας*. *πάντα* must be used here adverbially, as is often the case in the poets (see Liddell and Scott's Lexicon, p. 1099, B. i. 4, ed. 5); *βιώσας* would thus govern *δεκ*[*ά*]*δας*.

l. 5. Construe *ᾧ μοῖρα νῆσε μίτοισι χρόνον ζωῆς εἰς ἀριθμόν*, "to the fated number."

No. 43, Plate XCII.

Γλύκινναν ὁ πατὴρ Ἱππόκριτος
Πολυστράτου καὶ ἁ μάτηρ Φιλίτιον
Βουλακράτευς καὶ τοὶ ἀδελφοὶ
Βουλακράτης καὶ Πολύστρατος
Μούσαις.
Ἐπικράτης Ἀπολλώνου ἐποίησε.

On a block of white marble, 1′ by 5½″ by 4½″; now in the British Museum; found on the site of the Temple of the Muses. (See *ante*, pp. 427-8.) I have already noticed that the name Epikrates does not occur in the list of Greek sculptors by Brunn. Ἀπολλώνου, l. 6, is probably an error of the lapidary for Ἀπολλωνίου.

No. 44, Plate XCIII.

συνγράμμα[τα
τάδε συνέγραψαν ἀν[αγράψαν-
τες κατὰ ψαφισμάτων[μηνὸς Βα-
δρομίω ϛῷ ἐπε.....
λου Αὔλος..... [Ξενο- (5)
φῶντο[ς..... [φιλ-
οφρό[νως.....
θέ]ατρ[ον.....
.....

On a fragment of a white marble slab, 11″ by 9¾″ by 2½″, found in the tomb on the Peninsula. (See *ante*, p. 517.) Now in the British Museum.

This fragment appears to be part of a set of transcripts (*συγγράμματα*) made from certain decrees. The fragments found with this inscription, as they appear to have been all written at the same period, are probably part of this collection.

On the marble a space is left between the *συν* and the *γράμματα*, l. 1 (see the facsimile); this is unusual.

No. 45, Plate XCIII.

....τος τὸ ψήφισμα..... [Ἐ-
καταίου, ἐπιψηφίζοντος [Διογέ-
νους τοῦ Μοσχίωνος· ἐ[πειδὴ Λυκαίθι-

ον 'Αριστοκλείδα Κνιδία .....
ρα πολεῖτις ὑπάρχουσ[α γένους μὲν (5)
λαμπροτάτου καὶ .....
παρὰ μεὶν γένου[ς .....
τῇ ἀρετῇ πάσῃ κ[αὶ .....
κε]κοσμημέ[νη .....
..σ]ωφρο ..... (10)
..ονι .....

On a fragment of a slab of white marble 8″ by 10½″ by 1″, found in the tomb on the Peninsula (see *ante*, p. 517). In the British Museum.

l. 2. 'Ε]καταίου. This name occurs No. 7, *ante*.

l. 3. Μοσχίωνος. In the facsimile the X in this name has been misread K.

l. 4, 5. Λυκαίθι]ον 'Αριστοκλείδα. I have restored the first of these names from the evidence of No. 49. The name 'Αριστοκλείδα occurs in the fragment No. 50. In describing the discovery of No. 49, *ante*, p. 516, I have assumed that the name Λυκαίθιον is the accusative of Λυκαίθιος, and that this person was the *son* of Aristokleidas.

But if we read πολεῖτις ὑπάρχουσα, l. 5 of this inscription—and no other reading seems possible, —then it becomes a question whether these words do not agree in gender with the name in the preceding line; in which case Λυκαίθιον would be a female name.

l. 7. μείν for μέν.

No. 46, Plate XCIII.

.....
....Α]ὔλο[ς?.....
....Σουλπ[ίκιος? ....
....ει του....
.....

On a fragment of a slab of white marble, 4″ by 3″ by $\frac{7}{8}$″ thickness, found in the tomb on the Peninsula (see *ante*, p. 517). In the British Museum.

No. 47, Plate XCIII.

. . . . . .
τοῦ κατακτησαμένου[ἡμῖν ἐλευ-
θερίαν καὶ ἀνισφορίαν Θεο. . . . . .
τοῦ Ἀρτεμιδώρου τέθνακε[ν, ὁ
δᾶμος ἐν οὐ μετρίᾳ συγχύ[σει γι-
νόμενος, διὰ τὰν ὑπάρχουσ[αν κατ' (5)
αὐτὰν ἀρέτάν τε καὶ δόξα[ν, μετὰ
πάσας προθυμίας συνέ[λθων ε-
ἰς τὸ θέατρον ἀνίκα ἐξε[κομίσθη,
τ]ό τε σῶμα κατέχων [αὐλητ-
αῖς] ἐπεκελεύσατο, θάπ[των παν (10)
δαμ]εὶ? καὶ ἐπεβόασε τ[ὸν ἔπαι-
νον α]ὐτᾶς, ὅπως τ[ιμῆς ἀξίας
τύχοι] καὶ μετὰ τ[ὴν τελευτὴν?
. . . . . ἀπογ]όνων. . . .
. c

On a fragment of a slab of white marble 1′ $3\frac{3}{4}$″ by 13″ by $1\frac{7}{8}$″, found in the tomb on the Peninsula (see *ante*, p. 517); now in the British Museum. This decree appears to relate to the funeral of some one of the family of Artemidoros (see *ante*, No. 11), and to the public honours which accompanied those obsequies.

I at first read Θεο[πόμπου], l. 2 (see *ante*, p. 517); in which case the two persons named here would probably be Artemidoros, the friend of Julius Cæsar, and his son Theopompos, either of whom would have been likely, through their influence at Rome, to have obtained for the Cnidians the ἀνεισφορία and

ἐλευθερία referred to here, privileges which could only have been conceded by special imperial favour.

But in other Cnidian inscriptions where the name Theopompos occurs, it is written Θεύπομπος; and the Cnidians, as long as they retained the Doric dialect, seem to have written Θευ in composition. (See the list of Cnidian magistrates, C. I. iii. p. xiv.) If we do not read Θεο[πόμπου here, the κατακτησαμένου must refer to Artemidoros; and it is probably his offspring whose death is spoken of, and whose name must be supplied as the nominative to τέθνακε.

l. 4. ὁ] δᾶμος ἐν οὐ μετρίᾳ συγχύ[σει γι]νόμενος, "The people, thrown into no small trouble" (at the announcement of the death).

l. 6. αὐτάν. If we read here κατ']αὐτάν, and suppose that by αὐτάν the person was meant who was the object of the popular demonstration, that person must have been a female; and αὐτᾶς, l. 12, probably also refers to her. The purport of the remainder of the inscription is matter of conjecture. I have restored lines 6 to the end, on the supposition that the multitude made some sudden demonstration in honour of the deceased on the occasion of the funeral, "having met in the Theatre when she was being carried out to burial, and detaining the body, cheered on the flute-players, making the funeral a public one." After ΚΑΤΕΧΩΝ, l. 9, are traces of a letter which is represented in the facsimile as N, but it certainly has been either A, Λ, or M. I have ventured here to supply αὐληταῖς, because the attendance of flute-players was usual at Greek funerals. (For public honours at funerals, see C. I. 2347 *l*, and No. 52, *post*, l. 9.)

No. 48, Plate XCIII.

'Αθα[ναγόρας?.....
καὶ γένει.....
ἡμῶν ἐπαχ.....
φοραν καὶ ἐπιβεβο.....
δευθῆναι αὐτὴν δ ..... (5)
'Αθαναγόρα Κνιδία..... [πρέσ-
βεις οἵτινες ἀφι[κνούμενοι ....
σιν τόδε τὸ ψήφ[ισμα .....
ησουσιν τῇ Κνι[δίᾳ?..... ὁ δᾶ-
μος ἡμῶν συ..... (10)
λύπην ἐτὶ τῇ τ .....
κος συν.....
τε ανδ.....
ανθρ .....
πρέσ[βεις? ..... (15)
.....
.....

On a fragment of a slab of white marble $15\frac{1}{2}''$ by $10''$ by $\frac{5}{8}''$, found in the tomb on the Peninsula (see *ante*, p. 517). In the British Museum.

It is evidently part of a decree, the subject of which, however, cannot now be ascertained. A comparison of l. 6 with l. 15 makes the restoration *πρέσ*]*βεις* probable in the former line.

No. 49, Plate XCIII.

..... [στεφά-
νω..... [στεφά-
νων? ε .....
καὶ καθε..... [ψαφίσ- ....
ματος? αυ..... (5)
μένου ὑπὸ.....

στατῆρος εν.....
ρων δύο τούς τε ?..... [ἄν
δρας ἐπὶ τοῦ μνη.....
ταύταν ἐπαινῆν ο ..... (10)
Διονυσείων τῶν πρά[των.....
μετὰ τὰς σπονδὰς, ἀναγο[ρεύοντος ταῦτ-
α τοῦ κάρυκος τᾶς βουλᾶς, ὅ[τι ὁ δᾶμος
ἐπαινεῖ καὶ στεφανοῖ ταῖς τῶ[ν ἐννόμων ?
στεφάνων τειμαῖς Λυκαίθιον Ἀρι[στο- (15)
κλείδα ἀρετᾶς ἕνεκα καὶ εὐνοίας, [καὶ
ἐς τὸ λοιπὸν ἀναγορεύεν Διονυσείω[ν,
ἐλέσθαι δὲ . . ἄνδρα ὅστις ἀποδεξά-
μενος παρὰ τοῦ ἐν ἀρχᾷ ἀφεστῆρος <,γφ′
τὰν ἐπιμέλειαν τᾶς εἰκόνος τᾶς ἀναστά- (20)
σιος ἐν τάχει ποιησεῖται· ἐκυρώθη χει-
ροτονίᾳ ἐν βουλᾷ, ἐκυρώθη καὶ ἐν τῷ
δ]άμῳ χιροτονίᾳ· ψᾶφοι αἷς ἔδοξε κυροῦν
... αἷς δὲ μὴ, οὐδεμία · ἀνὴρ αἱρέθη ἐπὶ
τᾶς ἀνα]στάσιος τᾶς εἰκόνος Νεικηφόρος (25)
.....τοῦ Σώφρονος.

On the fragment of a slab of white marble, $21\frac{1}{8}''$ by 19″ by $2\frac{1}{4}''$, found in the tomb on the Peninsula (see *ante*, p. 516) ;—now in the British Museum.

This inscription is the latter part of a decree by the senate and people of Cnidus, rewarding Lykæthios, or Lykæthion, with a crown and a statue in recompense for public services.[m]

l. 19. *τοῦ ἐν ἀρχᾷ ἀφεστῆρος.* The *ἀφεστήρ* was the president of the Cnidian *βουλά* or Senate of 60 *ἀμνήμονες*. (See *ante*, pp. 355, 360 ; Plutarch. Quæst. Gr. 4. vii. p. 172, Reiske.)

<,γφ′. 3,500 *drachmæ*. As this inscription seems from the palæography to be of the same date as

[m] I have already pointed out, *ante*, No. 45, that it is not certain whether the name is Lykæthios or Lykæthion.

No. 47 found with it, in which the name of Artemidoros is mentioned, we may take the *drachma* here mentioned as equivalent to the Roman *denarius* of the republican period, or about $7\frac{1}{2}d.$ of English money: 3,500 *drachmæ* would thus be worth £109. 7*s.* 6*d.* sterling.

This sum would, of course, include the price paid to the sculptor, as well as the expense of setting up the statue. Fragments No. 45 and 50 appear to relate to the same subject, though I cannot identify them as parts of the same decree.

l. 24. The letters indicating the number of votes have unluckily been broken away.

αἱρέθη for ἠρέθη; so *ante*, No. 41, ἐπαγγείλαντο. (See C. I. No. 2483; Ahrens, De dial. Dor. § 19.)

If the special honours ordained by this decree were granted to a female citizen, it is probable that she was a priestess; in the Roman period such distinctions were not unfrequently conferred on women.

It has been already stated (*ante*, p. 513) that a statue of Demeter was found in the tomb; there is, however, no reason to suppose that this is the statue named in the decree; nor can we be sure that the inscriptions were originally placed in the tomb, and not used in its construction as mere building materials.

No. 50, Plate XCIII.

..... τιο ....
..... κατε. . . .
..... ναμον . . .
..... ὑποπεφώ-
νηκεν ὁ δᾶμος? ἐν τ]αῖς ἀναγορε- (5)

ὑσεσι Λυκαίθιον] Ἀριστοκλείδα
. . . . . περὶ αὐτὰν σω-
. . . . . ἔδοξε τ]ᾷ βουλᾷ, γνώμα
προστατᾶν, τὸν ἐν] ἀρχᾷ δαμιουργὸν
. . . . . νον ἐν ταῖς γεινο- (10)
μέναις. . . . .] ἐπιθύσεσιν ἀνα-
γορεύειν ?. . . . . ἀ]νδρὸς αὐτᾶς αὐ-
. . . . . γ]υναικὸς αὐτοῦ
. . . . . κ]αὶ τὸν κάρυκα τᾶς
βουλᾶς.] . . . . . (15)

On a fragment of a slab of white marble 14″ by 9″ by 2″, found in the tomb on the Peninsula (see *ante*, p. 517). In the British Museum.

This inscription appears to be part of a decree by the Senate of Cnidus in honour probably of Lykæthios or Lykæthion.

l. 4. ὑποπεφώ[νηκεν ὁ δᾶμος ἐν ταῖς ἀναγορεύσεσι Λυκαίθιον, "the people echoed the name of Lykæthios, when the κῆρυξ proclaimed it."

l. 9. προστατᾶν. On this magistrate at Cnidus, see No. 31.

δαμιουργόν. See *ante*, No. 40.

l. 11. ἐπιθύσεσι. I cannot find this word in any lexicon. From the context, it might be expected that this word means here, "after or second sacrifices;" in which case θύσις also must be added to the lexicons in the sense of θυσία.

No. 51, Plate XCIII.

Δαμιοργὸς
Καφισόδωρος Ἐπικράτευς
Ἀπόλλωνι Πυθίῳ.

On a round altar of white marble 2′ 5″ by 1′ 8″ diam., found in the Temple of the Muses (see *ante*,

p. 439); now in the British Museum. For the *demiourgos* see *ante*, Nos. 40 and 50. From a comparison of this inscription with No. 40, *ante*, it would appear that the Cnidians placed the name of their chief magistrate after the mention of his office in their inscriptions. This is an unusual arrangement.

No. 52, Plate XCIII.

. . . . . .
. . . . καὶ] θα[λλοῦ] στεφάνῳ καὶ ἄλλοις
χρυ]σέοις [σ]τεφάνοις, τρισὶ εἰκόσ[ι
χα]λκέ[αις]ς τρισὶ καὶ μαρμαρίναις,
τρι]σὶ κ[αὶ χρ]υσέαις, τρισὶ ἀναγορεύσεσ[ι
κα]ὶ στεφανοφορίαις καὶ πρυεδρίαις (5)
ἐν] πᾶσι τοῖς ἀγῶσι, καὶ αὐτῷ καὶ
ἐ]κγόνοις, σιτήσει ἐν δαμιοργίῳ
ἕω]ς κα ζῴη, καὶ ἐπείκα μεταλλάξῃ
τ]ὸ[ν β]ίον, ταφᾷ δαμοσίᾳ καὶ ἐν ταφᾷ
κα]τὰ πόλιν ἐν τῷ ἐπισαμοτάτῳ (10)
το]ῦ γυμνασίου τόπῳ· ἑστάκει δὲ
αὐ]τοῦ καὶ εἰκόνα χρυσέαν σύνναον
τᾷ] Ἀρτά[μ]ιτι Ἰακυνθοτρόφῳ
κ]αὶ Ἐπιφανεῖ, ἃς καὶ αὐτᾶς ἱερεὺς
ὑ]πάρχει διὰ βίου· καὶ βωμὸν (15)
ἱδρυσάμενος καὶ θυσίας καὶ πομπὰν,
κα[ὶ γυ]μνικὸν ἀγῶνα πενταετηρικὸν
ψαφ[ι]ξάμενος Ἀρτεμιδώρεια,
τετιμάκει αὐτὸν τιμαῖς ἰσοθέοις.

On a block of blue marble, 2′ 10″ by 2′ 1″ by 1′ 9″, now in the British Museum, found in or near the supposed site of a Gymnasium (see *ante*, p. 458), published, Hamilton, Asia Minor, ii. p. 459, No. 294; apparently the same as the one noticed by Leake, Asia Minor, p. 227.

This inscription has reference to some person not

named, whom the people of Cnidus wish to reward as a public benefactor, decreeing for him divine honours, l. 19, τιμαὶ ἰσόθεοι. These honours, as we learn from the context, were crowns of gold and olive; statues in bronze, marble, and gold; proclamations in all the public games; maintenance for himself and his descendants in the *demiourgion;* a public funeral on his death, and a monument in the most conspicuous part of the Gymnasium; a golden statue to be placed in the Temple of Artemis Iakynthotrophos, of which deity the personage thus honoured is priest for life; an altar, sacrifices, a procession and a quinquennial gymnastic contest. As these games were to be called the *Artemidoreia*, there can hardly be a doubt that the person honoured was Artemidoros, either the father of Theopompos, or his son, but more probably the former. (See *ante*, No. 11, for an account of this family.)

Divine honours were in like manner decreed by the people of Mytilene to their countryman Theophanes, for his services in re-obtaining a grant of liberty for them from Pompey. (See Plehn, Lesbiaca, p. 211-12.)

l. 7. ἐν δαμιοργίῳ, "the place of office of the *demiourgos*." I know no other instance of this word. Persons maintained at the public expense in the manner ordered in this decree were called ἀείσιτοι. At Athens this maintenance was given at the Prytaneum. See Pollux, ix. 40, πρυτανεῖον καὶ ἑστία τῆς πόλεως, παρ' ᾗ ἐσιτοῦντο οἵ τε κατὰ δημοσίαν πρεσβείαν ἥκοντες καὶ οἱ διὰ πρᾶξίν τινα σιτήσεως ἀξιωθέντες, καὶ εἴ τις ἐκ τιμῆς ἀείσιτος ἦν. Compare the passages cited by K. F. Hermann, Gr. Staatsalterthümer, Heidelberg, 1855, § 127, Notes 16, 17.

The dedication to Hestia Boulaia, No. 79, was probably placed in the *Demiourgion*. (See *ante*, p. 368, note [b], where I have used the term Prytaneum incorrectly, as there is no evidence that there were Prytanes at Cnidus.) At Lindus the public table was in the *ἱεροθυτεῖον*.—Ross, Archäol. Aufsätz. Part ii. Leipsig, 1861, p. 589.

For the *Demiourgos*, see *ante*, Nos. 40, 50, and 51.

l. 8. ἕω]ς κα ζώῃ. In the facsimile ΚΑΙΖΩΗΙ. There are, however, faint traces of the Σ in ἕω]ς, and there is no Ι after ΚΑ, as I had supposed. After ΖΩΗ the facsimile gives Ι; but this is doubtful.

l. 13. Ἰακυνθοτρόφῳ. Respecting this epithet of Artemis, see *ante*, No. 28.

No. 53, Plate XCIV.

Μελίτωνος [τ]οῦ Δεξικρά-
τευς Ἀντιοχέως μετοίκου.

These lines are inscribed on the edge of No. 54.

No. 54, Plate XCIV.

λάϊνά σοι τύμβῳ δωμήματα Θεῖος ἔτευξα,
Ἀτθίς, ὁ δὶς τῆς σῆς ἡλικίης προγέρων,
εὐξάμενος χειρῶν ἀπὸ σῶν κόνιν; ἄκριτε δαῖμον,
ἀμφοτέροις ἡμῖν ἔσβεσας ἠέλιον.

Ἀτθὶς ἐμοὶ ζήσασα καὶ εἰς ἐμὲ πνεῦμα λιποῦσα, (5)
ὡς πάρος εὐφροσύνης, νῦν δακρύων πρόφασι,
ἀγνὰ πουλυγόητε, τί πένθιμον ὕπνον ἰαύεις,
ἀνδρὸς ἀπὸ στέρνων οὔποτε θεῖσα κάρα,
Θεῖον ἐρημώσασα τὸν οὐκέτι; σοὶ γὰρ ἐς Ἄιδαν
ἦλθον ὁμοῦ, ζωᾶς ἐλπίδες ἀμετέρας. (10)

οὐκ ἔπιον Λήθης Ἀϊδωνίδος ἔσχατον ὕδωρ,
ὥς σε παρηγορίην κὰν φθιμένοισιν ἔχω·
Θεῖε πλέον δύστηνε, γάμων ὅτι τῶν ἀμιάντων
νοσφισθεὶς κλαίεις χηροσύνην θαλάμων.

τοῦτο σαοφροσύνης γέρας Ἀτθίδι τᾷ πολυκλαύτῳ, (15)
οὐκ ἴσον, οὐδ' ἀρετᾶς ἄξιον· ἀλλ' ἐθέμαν
μνάμαν εἰς αἰῶνα φερώνυμον αὐτὸς ἀνάγκᾳ
Θεῖος, νηπιάχῳ πνεῦμα χαριζόμενος.
οἴσω γὰρ καὶ τοῦτο χάριν σέο, καὶ τὸν ἀπηνῆ
ὄμμασι τοῖς στυγνοῖς ὄψομαι ἠέλιον. (20)

On a slab of white marble, 2′ 1½″ by 2′ 1″ by 4½″ thickness, now in the British Museum, found in the Eastern Necropolis. (See *ante*, p. 475.) This is a sepulchral inscription, dedicated by one Theios to the memory of his wife Atthis.

l. 7. *πουλυγόητε*? "much lamented." This word is not given by the lexicographers.

The word *νηπιάχῳ*, l. 18, refers to the child left by the mother.

No. 55, Plate XCIV.

Ἥρα.

On the side of a sepulchral *cista*, 1′ 11¾″ by 1′ 6″ by 1′; found in the Tripod Tomb, in the Eastern Necropolis. (See *ante*, p. 478.) In the British Museum. Ἥρᾳ might have been expected here; but there is no trace of a letter after the A.

No. 56, Plate XCIV.

Κουροτρόφου.

On a fragment of a small sepulchral *cista* found in the Tripod Tomb. (See *ante*, p. 478.) In the British Museum. The epithet must refer to one of the Chthonic deities—Gê, or Demeter Kourotrophos.

No. 57, Plate XCV.

Σωσίβιον Διοσκουρίδου
Ἀλεξανδρέα
Ἀγαθόβουλος Νέωνος
Ἀλεξανδρεὺς
Θεοῖς.

(Below in smaller characters.)

. . . νόδοτος καὶ Μένιππος Χῖοι ἐποίησαν.

On a block of dove-coloured marble, 2 1″ square by 10″, which has formed part of a pedestal; excavated in the Lower Theatre. (See *ante*, p. 448.) In the British Museum.

l. 6. The first of the two artists' names may be either Menodotos or Zenodotos. In Nos. 28 and 79 we have Zenodotus, son of Menippos, a Cnidian; whereas here the Menippos is a Chian. Several sculptors of the name of Menodotos are mentioned in Brunn's History of Greek Artists, i. pp. 472 and 501. One of these is a native of Tyre, son of Artemidoros; another, also of Tyre, father of Artemidoros; the third, a Nicomedian, and son of Boethos. A sculptor and two painters of the name of Menippos are mentioned by Diogenes Laertius, vi. 101. (See Brunn, i. p. 523.)

No. 58, Plate XCV.

ἦβας δὴ κεινᾶς . . . . . .
μνᾶμα πατρὸ̀[ς. . . .
τοῖος, Καλλικρατε[ῦ,. . . .
θῦνες ἀνὰ σκιερ[οὺς Περσεφόνης θαλάμους.

(Below in smaller characters.)

υἱὸς Ἀπολλωνίο[υ ἐποίησεν ?

On a pedestal of blue limestone, 2′ 6″ by 2′ 3″ by 2′, now in the British Museum; excavated in the Lower Theatre. (See *ante*, p. 447.) At the top is a sinking to receive the foot of a statue. Lines 1—4 of the inscription are in the elegiac metre.

l. 1. κεινᾶς, *Doricè* for κενᾶς; so μείν for μέν, *ante*, No. 45. (See Ahrens, De Dial. Dor. § 22, 7.)

l. 5. υἱός. In the facsimile ΤΙΟΣ; but the first letter, which is much mutilated, has been Υ.

The latter part of each line has been cut away, the pedestal having been used as a building-stone.

No. 78.

ΟΔΑΜ . .
. ΕΥΠΟΜΠΟΥ

ὁ δᾶμ[ος
Θ]ευπόμπου.

In majuscule letters, on a fragment of architrave lying amid the ruins of the Doric *stoa*. (See *ante*, pp. 366-7.) Respecting Theopompos, see *ante*, No. 11. This inscription seems to be the same as that given by Mr. Hamilton, Travels in Asia, ii. p. 458, No. 284, though he does not indicate its exact locality. It is also published, Lebas, Ptie v. § 13, No. 1574.

No. 79.

ΑΓΙΑΣ ΕΣΤΙΕΙΟ .	Ἁγίας Ἑστιείο[υ
ΓΡΑΜΜΑΤΕΥΩΝ	γραμματεύων
ΒΟΥΛΑΙ	βουλᾷ
ΑΘΑΝΑΙ ΝΙΚΑΦΟΡΩΙ	Ἀθάνᾳ Νικαφόρῳ
ΚΑΙ ΕΣΤΙΑΙ ΒΟΥΛΑΙΑ	καὶ Ἑστίᾳ Βουλαίᾳ.

(Below in smaller characters.)

. ΗΝΟΔΟΤΟ . ΜΕΝΙΠΠΟΥ	Ζ]ηνόδοτο[ς] Μενίππου
ΚΝΙΔΙΟΣ ΕΠΟΙΗΣΕ	Κνί[δ]ιος ἐποίησε.

On a block of white marble, 3′ 4″ by 1′ 6″ by 11½″, now in the British Museum, found near the *Agora* on the shore of the smaller harbour at Cnidus. (See *ante*, p. 368.) The inscription is a dedication of some work of art to Athene Nikephoros and Hestia Boulaia. The dedicator is Hagias, son of Hestieios, Secretary of the *Boule;* the artist, Zenodotos, the son of Menippos, a Cnidian.

l. 5. Ἑστίᾳ βουλαίᾳ. The epithet βουλαία is explained in the Lexicon of Harpocration, *s. v.*, as ἐν βουλῇ ἱδρυμένη; and Zeus and other deities worshipped in the place where the βουλὴ met have the same epithet. (See Antiphon, Pro Choreut. p. 789, ed. Reiske.) At Athens there was an altar of Hestia Boulaia in the *Bouleuterion.* (See Diodorus, xiv. 4, and Wesseling, *ad loc.*; Xenophon, Hellen. ii. 3, § 52; Andocides, De Myst. p. 22; De Redit. p. 82, ed. Reiske.) Hence the dedication in this inscription must have been originally set up in the building where the senate at Cnidus met. At Athens a statue of Hestia was placed in the *Prytaneion*, and this was probably the case in other Greek cities. (See Pindar, Nemea, xi. 1; and Stark, in Gerhard's Denkmäler, Forchungen, &c. 1859, p. 78.) In an inscription found at Andros, C. I. No. 2349*b*, l. 13, the altar or statue of Ἑστία βουλαία is spoken of as being in the *Prytaneion*,—κληθῆναι δὲ αὐτοὺς καὶ ἐπὶ ξενισμὸν εἰς τὸ πρυτανεῖον, ἐπὶ τὴν βουλαίαν Ἑστίαν. At Cnidus the building called elsewhere *Prytaneion* was called *Demiourgion* (see *ante*, Inscription No. 52), and the senate may therefore have met there.

With reference to the work dedicated by Hagias, and executed by Zenodotos, it was, probably, a group of the two goddesses to whom the dedication

was made. The association of Hestia in this dedication with Athene Nikephoros is illustrated by several representations of Vesta on Roman Imperial coins, in which she is represented either seated or standing, and holding a palladium in her right hand. (See a large brass coin of Sabina, engraved in Müller's Denkmäler d. a. Kunst. ed. Wieseler, Taf. xxx. No. 339*b*; and several coins of Faustina the Elder, Cohen, Description des Médailles Impériales, ii. p. 434.) On a bronze medallion of Faustina, Cohen, *ibid.* p. 436, No. 125, Vesta is seated, holding a *patera* and a sceptre; on the left is Pallas standing on a column, on the right an edifice. Spanheim, in his treatise de Vesta et Prytanibus, in Seguin's Selecta Numismata, Paris, 1684, p. 361, describes a large brass coin of Faustina the Elder, on which Vesta stands by an altar holding a palladium in her left hand: beyond the altar is a Victory on a column. Such a combination corresponds with the Cnidian dedication more closely than any of the other Roman coins here quoted. This coin was seen by Spanheim in the collection of Queen Christina at Rome. The type is not included in the list of known varieties of Faustina the Elder given in Cohen's recent work; but Eckhel cites it without casting any doubt on its authenticity. (See his Doct. Num. Vet. ii. p. 538.)

The name of Zenodotos, son of Menippos, occurs in another Cnidian inscription, *ante*, No. 28. (See *ante*, p. 746.)

BRANCHIDÆ.

No. 59, Plate XCV.

ἀγαθῇ τύχῃ
Λεύκιον Λευκί-
ου νικήσαντα
τὰ μέγαλα Διδύ-
μεια, ἀγωνισά-
μενον δὲ καὶ Ὀ-
λύμπια τὰ ἐν Πεί-
σῃ περὶ τοῦ στεφά-
νου, ἀγωνισάμενον
δὲ καὶ τοὺς ἄλλονς
πάντας ἀγῶνας
ἀξιονείκως, ἡ βου-
λὴ καὶ ὁ δῆμος·

Below, an ivy-leaf and the letters
δη.

On a block of dove-coloured marble, 2′ 7″ by 2′ 2″ by 1′ 2″, now in the British Museum, excavated at Branchidæ, with other marbles, in a field lying west of the village of Geronta, and east of the windmills which overlook the Sacred Way. (See the Plan, Plate LXXVI.) Those marbles were found amid foundations which appeared to be of the Byzantine period. The Didymeia are mentioned in inscriptions, C. I. Nos. 2881, 2882, 2883, 2888. It appears from No. 2888 that these games were celebrated within the *Hieron*, or sacred precinct of the temple at Branchidæ.—See Krause, Die Gymnastik und Agonistik d. Hellenen, i. p. 13.[n]

[n] The letters ΔΗ below the inscription do not appear to be connected with it; they are perhaps a mason's mark on the

No. 60, Plate XCV.

[Προφήτης ὁ δεῖνα]
Ἡγη]μάνδρου τοῦ Ἡγημάνδρου . .
Προφήτης
ὁ δεῖνα] Σωπόλιδος, ἀνὴρ εὐσεβὴς καὶ
φιλόδοξος], πρεσβεύσας δὲ καὶ εἰς Ῥω- (5)
μην καὶ] καταστήσας τὴν τε προ-
. . . . ἐκκ]λησίαν τῷ δή[μ]ῳ καὶ τοὺς νόμους,
πρεσβεύσας] δὲ καὶ εἰς Ἀλεξάνδρηαν τὴν πρὸς
βασίλισσαν Κλεοπάτραν καὶ πρ]ὸς βασιλέα Πτολεμαῖον
βασιλέως
Πτολεμαίου] Θεοῦ Νέου Διονύσου, καὶ καταγαγὼν (10)
. . . . . μέγα θύρωμα, ἐλέφαντος τάλαν-
τα . . . . τέσ]σερα μνᾶς εἴκοσι.
Προφήτης
ὁ δεῖνα] Φιλίδου, ἐν δὲ τῷ αὐτῷ ἐν[ιαυτῷ
ὕδρο]φόρει ἡ θυγάτηρ αὐτοῦ Χρυσώ . . (15)
Προφήτης
κατὰ ποίησιν] Ἀρτέμωνος, φύσει δε Ἀντιγόνου,
Σώπολις Ἀντιγόνου.

On a block of white marble 2′ 7″ by 1′ 11″ by 1′ 6″, now in the British Museum, found in a ruined church, Panagia, on the road from Geronta to Kara Köi. From the joints at the sides it is evident that this block has formed part of a wall. The inscription has been continued on the adjacent blocks.

l. 5. [φιλόδοξος.] This word is supplied from the evidence of two inscriptions (Lebas, Ptie v. § i. xiii. Nos. 242, 243), published under Teichioussa, but probably from Branchidæ.

l. 8. Ἀλεξάνδρηαν for Ἀλεξάνδρειαν. Compare ἱέρηα

block. In the facsimile I mistook the H for Γ, the upper part of this letter having been defaced.

for ἱέρεια, *infra*, No. 101; Τρηχῆαν for Τρηχεῖαν, C. I. No. 3256. For other instances of η for ει, see Osann, Sylloge, pp. 367, 579; C. I. 3957.

The βασιλεύς mentioned l. 9, as the son of Ptolemy Auletes, must have been either the elder of the two brothers of Cleopatra, who reigned conjointly with her from his father's death, B.C. 51 to B.C. 48, when he perished by drowning, or the younger brother, also named Ptolemy, who succeeded him on the throne, and who was murdered by his sister Cleopatra, about B.C. 44. (See Clinton, Fasti Hellen. iii. p. 395-6.) Hence I have restored this line, τὴν πρὸς [βασίλισσαν Κλεοπάτραν καὶ πρ]ὸς, κ. τ. λ.

The door brought from Alexandria, l. 11, was probably dedicated in the Temple of Apollo. There is no proof that this door was of ivory, as I had at first supposed,[o] for the genitive ἐλέφαντος is not governed by θύρωμα, but by τάλαντα. Compare another inscription from Branchidæ, C. I. 2852, l. 59,—λιβανωτοῦ τάλαντα δέκα, σμύρνης τάλαντον ἕν. As there must have been space on the left for about ten letters, the two lines may be restored, ἀργύρου, or χάλκου] μέγα θύρωμα, ἐλέφαντος τάλ[αντα δέκα τέσ]σερα, μνᾶς εἴκοσι.

Théori, sent by one of the Ptolemies to Branchidæ, are mentioned in an inscription, C. I. No. 2860.

l. 14. Philidas is named as *Prophetes* in an inscription published, Lebas, No. 239, under Teichioussa, but probably from Branchidæ.

l. 15. The office of ὑδροφόρος is mentioned in

[o] I have so interpreted this passage *ante*, p. 547, where for Ptolemy the Eighth I should have written Ptolemy, son of Auletes.

several other inscriptions at Branchidæ. (See C. I. Nos. 2879, 2885, 2885*b*, 2885*c*, 2885*d*, 2886.)

l. 17. Artemon is named as *Prophetes* in an inscription published, Lebas, No. 241, under Teichioussa, but probably from Branchidæ.

No. 61, Plate XCV.

προφήτης Τ. Φλάβιος Ἀνδρέας Εὐ[σεβὴς?],
ἔκγονος προφητῶν καὶ στεφα-
νηφόρων, ἄρξας τὰς ἐπωνύμους
ἀρχὰς καὶ ἄλλα ποιήσας ὅσα ἐξυνή-
θην μέτρια. (5)
Ἄπολλον ὦναξ, τέμενος ἀμφέπων Βράγχου,
εἴ τοι μέμηλεν ἔμπεδος προφητείη,
ἐς Ἀνδρέαν ὄσσοισι πρηέσιν δέρκευ.

On the opposite side of the block on which No. 60 is inscribed; but from the form of the letters it is probably of a much later period. The last three lines are choliambic.

For No. 62, see *post*, under Lagina; and for Nos. 63, 64, 65, see *ante*, pp. 705—707, under Halicarnassus.

No. 66, Plate XCVII.

τὰ ἀγάλματα τάδε ἀνέθεσαν οἱ [Πύ-
θ]ωνος [π]αῖδες τοῦ ἀρχηγοῦ, [Θ]αλῆς
καὶ Πασικλῆς καὶ Ἡγήσανδρος καὶ Λύ[κ-
ιος καὶ Ἀναξίλεως, δεκατὴν τῷ Ἀ-
πόλλωνι. (5)

On the back of the lion found on the Sacred Way, written in five lines *boustrophedon*. (See *ante*, p. 536.) In the British Museum.

This inscription has been published by me in Further Papers, and also in the Monatsberichte of the Berlin Academy, 1859, p. 660.

It records the dedication of a number of statues or other votive offerings, ἀγάλματα, as a tenth to Apollo. The names of the dedicators, five in number, are given. From long exposure to the weather the marble on the back of this lion is worn into channels, and many of the letters are nearly obliterated. This is particularly the case with the two first lines.

l. 1. After ἀνέθεσαν οἱ comes a name which may be read [Πύθ]ωνος, or [Ὠρί]ωνος. The next word I read παῖδες, though the initial letter is more like Β than Π. After παῖδες are two letters which appear in the facsimile as ΙΣ ; but on re-examining the second of these, I am of opinion that it is more like Ο, and that I had mistaken an accidental channel in the marble for the lower part of a Σ. I therefore read ΤΟ (τοῦ). The following word may be read either as a proper name, Ἀρχηγοῦ, in which case it would be the name of the father of Python; or it may be used in the sense of "ruler," ἀρχηγοῦ. Of the last word, l. 2, the letters are all quite distinct, except the initial letter, which appears like a Θ half effaced. I therefore read this name [Θ]αλῆς.

It is probable that the dedicators were citizens of Miletus, not only on account of the vicinity of that city, but because two of the names in this inscription, Thales, l. 2, and Hegesander, l. 3, are known to have been borne by Milesians.

We learn from Herodotus, v. 125, that Hekatæus the historian was the son of Hegesander, and that he claimed to be of most ancient descent. (Ibid. ii. 43.)

Again, the name Pasikles, l. 3, is connected with the earliest traditions of Miletus, for one of the followers of Neleus, the founder of Miletus, was Philistos, son of Pasikles. (Herod. ix. 97.)

On first discovering the name Thales in this inscription, I thought that it might be that of the celebrated Ionian philosopher; but, if we adopt the reading proposed above, this is impossible, if, as Diogenes Laertius states, he was the son of Examyas.

The name at the end of line 3 may have been Λύκιος.

l. 4. Ἀναξίλεως, the Ionic form of Ἀναξίλαος.

On comparing the facsimile of this inscription, Plate XCVII., with Nos. 67 and 69 on the same plate, it will be seen that the palæography presents the same characteristics in all three, No. 69 being rather more rudely executed than the two from Branchidæ, though this difference may be rather a sign of want of skill in the lapidary than of a higher antiquity.

Now No. 69 is a facsimile of an inscription on a rock at Aboo-Simbel, in Nubia, C. I. No. 5126, which must have been placed there by the Greek mercenaries in the service either of the first or second Psammetichos, king of Egypt. (See *ante*, p. 15.) According to the received chronology,[p] the former of these kings reigned from B.C. 664 to 610, the latter from B.C. 595 to 589.

Whether the inscription from Aboo-Simbel was executed by the first or by the second Psammetichos is a question on which authorities differ; but in

[p] See Lepsius, Königsbuch d. Aegypt. Berlin, 1858. Quellentäfeln, p. 21.

either case, we may assign this inscription to a date ranging from Olympiad 40 to 48.

The two inscriptions from Branchidæ may, perhaps, have been executed in a somewhat later period. Taking into consideration their resemblance to the Nubian inscription, I should not place them later than Olympiad 60.

If we were sure that the Anaximander mentioned in No. 67 was the Milesian philosopher of that name, as I have supposed, *infra*, p. 782, the date of that inscription could hardly be earlier than B.C. 560 (Olymp. 55, 1); for Anaximander was born in B.C. 610, and the dedicators of the inscription are his sons. Such a date would be consistent with that of the lion, if the Hegesander, l. 3, was the father of Hekatæus of Miletus, who flourished B.C. 520.

The following inscription, published C. I. 39, was formerly seen on the chair of one of the figures on the Sacred Way, but is now no longer to be found:—

Ἑρ]μησιάναξ ἡμέας ἀνέθηκεν
. . . . τὠπόλλωνι.

Before τὠπόλλωνι, are a number of letters which differ in the several transcripts of Gell, Leake, and Cockerell, and which have never been satisfactorily read. (See Franz, Elementa Epigraph. Gr. p. 105.)

So far as can be judged from the transcripts which have been made of this inscription by several travellers, it presented the same palæographical characteristics as Nos. 66 and 67, and may therefore be assigned to the same period.

In all these inscriptions we have the long vowels Η and Ω. The double letter Ξ occurs in three

inscriptions from Branchidæ, and the ψ in No. 67 and also in the Nubian inscription, No. 69.

If the date which I have proposed for these inscriptions is correct, they may be regarded as among the earliest examples of the use of these letters; nor can it be fairly objected that such a date would be at variance with the traditions which ascribe the invention of the long vowels to Simonides, and of the double consonants to Epicharmus; for such traditions cannot seriously be regarded as evidence by which we can fix the precise epoch when these letters were first used in Ionia, but rather as indications of the period when they became more generally adopted in the Hellenic states. It has been truly observed that the merits of an invention are oftener ascribed to the person who renders it popular —to its publisher, so to speak—than to its original author.[q]

No. 67, Plate XCVII.

οἱ Ἀναξιμάνδρου παῖδες τὸ Μανδρόμαχ.....
ἀνέ]θεσαν, ἐποίησε δὲ Τερψικλῆς.

No. 68, Plate XCVII.

οἱ Ἀ]ναξιμάνδρου πα[ῖδες.....
....ἐποίησε δ]ὲ Τερψικ[λῆς.

On a block of limestone 2′ 8″ by 1′ 6″, broken at one end, its present length being 7′. On one face was inscription No. 67, and on the opposite face part of the same inscription repeated, No. 68. Found

[q] Franz, Elementa Epigraph. Græc. pp. 21–23; Mure, History of Greek Literature, i. p. 85.

on the Sacred Way, Branchidæ (see *ante*, p. 538). In the British Museum.

This inscription has been published by me in Further Papers, &c. p. 46, and also in the Monatsberichte of the Berlin Academy, 1859, p. 661, where I have suggested that the Anaximander named in it may be the celebrated philosopher of that name at Miletus, the received date of whose birth is B.C. 610. If we suppose that his sons dedicated the monument to which this inscription refers, its date can hardly be earlier than B.C. 560 (Olymp. 55).

τὸ Μανδρόμαχ . . . . This may be read τὸ Μανδρομάχ[ου ἄγαλμα, or ΤΟ may stand for τοῦ. As the original length of the block is unknown, it is quite uncertain how many following words have been broken away.

The work of art dedicated, whatever it may have been, must have stood on a base which was narrow in proportion to its length; and as the inscription is repeated on the opposite face of this base, the object placed upon it was probably a group sculptured in the round.

The name Terpsikles does not occur in any of the lists of artists in Brunn's Geschichte d. Gr. Künstler.

No. 69, Plate XCVII. See *ante*, under No. 66.

No. 70, Plate XCVII.

. . . . . .
. . . . ηιστοιθ. . . .
. . . . δε ἐπενδι. . . . . .
. . . . αιον ποιε . . . .
. . . . ὡς πατέρες. . . . (5)

On a fragment built into the wall of a Greek house, near the Sacred Way. The letters are written *boustrophedon*, and are rather less archaic than Nos. 66, 67. Published by Lebas (Sect. i.—xii. No. 221, and Plate v. No. 4), who omits the two letters l. 1, and reads line 2,—

ΘVOTƷIΠI

In the 4th line he omits the A, and in l. 5 reads οἱ for ᾰ̓ς.

As the facsimile given Plate XCVII. is from an impression in paper from the marble, I have followed it throughout, except in the case of two letters, the Θ, l. 1, which may have been clearer when Lebas copied it, and the N, l. 3, one stroke of which has been omitted in the facsimile, though still faintly visible in the impression on paper.

No. 71, Plate XCVII.

Ε.᾽... δημος μ᾽ ἐποιεν.

On the side rail of the chair of one of the seated figures from the Sacred Way, Branchidæ (see *ante*, p. 533); published by me (Further Papers, p. 48; and also in the Monatsberichte of the Berlin' Academy, 1859, p. 662). In the British Museum. The name may be Εὐρύδημος or Ἑρμόδημος, as there is room between the E and the Δ for about three letters. I can find no name at all like this in Brunn's work, referred to *ante*, No. 67.

ἐποιεν, for ἐποίεε, is a form of which I can give no other instance.

No. 72, Plate XCVII.

Χάρης εἰμὶ ὁ Κλέσιος, Τειχούσης ἀρχὸς,
ἄγαλμα τοῦ Ἀπόλλωνος.

Written *boustrophedon*, on the front of the chair of one of the figures from the Sacred Way (see *ante*, p. 532); published by me (Further Papers, p. 3; and also in the Monatsberichte of the Berlin Academy, 1859, p. 661).

Teichioussa is placed in the Admiralty Chart, No. 1546, near the shore at Kara Köi, a little south of Branchidæ. It is assigned to the same position by Lebas in his Map of Caria; and he publishes a number of inscriptions as discovered at Teichioussa, two of which (Nos. 238 and 242, Sect. i. xiii. of his work) contain the words δήμου Τειχιεσσέων. I presume that the position of Teichioussa has been assigned on the evidence of this inscription. It should be observed, however, that it seems probable that this and all the other inscriptions published by Lebas under Teichioussa were brought to that place from Branchidæ, inasmuch as they relate to προφῆται.

The only ruins I could find at Kara Köi were Byzantine. The name Teichioussa is not given at all in Kiepert's Map.

We know from Thucydides, that this place was in the territory of Miletus and on the Iassic gulf, and it seems to have had a port. (See Archestratus, *apud* Athenæum, vii. p. 320.)

καὶ σκάρον ἐξ Ἐφέσου ζήτει, χειμῶνι δὲ τρίγλαν
ἔσθι' ἐνὶ ψαφαρῇ ληφθεῖσαν Τειχιοέσσῃ,
Μιλήτου κώμῃ, Καρῶν πέλας ἀγκυλοκώλων.

The epithet ψαφαρή, "sandy," certainly applies

to the beach at Kara Köi, and there would be good anchorage there for ancient galleys. The situation is, therefore, one likely to have been chosen as a rendezvous by the Lacedæmonian fleet. (See Thucydides, viii. 26.) The name of Teichioussa occurs in the list of Athenian tributaries at the time of the Peloponnesian war. (See Böckh, Staatshaushaltung, ii. p. 736.) Athenæus (viii. p. 351 *a*) notices it as a place inhabited by a mixed population. It is called κώμη by Archestratus, and πόλις by Stephanus Byzantius, *s. v.*; while the inscriptions already referred to (Lebas, Nos. 238, 242) mention the δῆμος Τιχιεσσέων.

The name Τειχιοῦσα is more correctly written Τειχιοῦσσα, or, uncontracted, Τειχιόεσσα. We also find Τειχιοῦς.

Chares must have been a *tyrannos* of the same class as Tymnos, ruler of Termera. (See *ante*, p. 23.)

l. 1. Κλέσιος. Qu. ? for Κλήσιος.

l. 2. ἄγαλμα, here used as "an ornament" or "offering in honour of" the deity. (See the authorities quoted by Böckh, C. I. i. p. 7.) The statue doubtless represented Chares himself. From the character of the palæography the date of this inscription may be about B.C. 520. This figure, therefore, is probably the most ancient extant example in Greek art of the εἰκών, or portrait-statue, though several of the earliest Greek sculptors are said to have made such iconic statues.

Thus Bupalos and Athenis, who are reputed to have flourished about Olymp. 60, made the extreme ugliness of the poet Hipponax a subject for caricature. (See Pliny, xxxvi. 5, § 4.)

Theodoros of Samos, according to the same

authority, xxxiv. 8, § 19, is said to have made a statue of himself. Pausanias, viii. 53, 3, states that at the side of the ξόανον of Apollo at Tegea made by Cheirisophos of Crete, was an iconic figure of that sculptor in marble. The date of Cheirisophos according to Brunn (Geschichte d. Griech. Künstl. i. p. 51), may have been about Olymp. 60.

According to Pausanias, vi. 18, 5, the earliest Olympic victors whose statues were dedicated at Olympia were Praxidamas of Ægina after his victory, Olymp. 59; and Rhexibios, an Opuntian, who conquered in the Pankration, Olymp. 61. Both these statues were of wood. According to Tatian (Advers. Gr. liv. p. 271, ed. Migne), a statue of Phalaris was made by Polystratos of Ambracia. Phalaris died Olymp. 57, 4. Pliny (xxxiv. 4, § 9) doubts whether any iconic statues were publicly erected at Athens earlier than those which commemorated Harmodios and Aristogeiton, about Olymp. 67, 4.

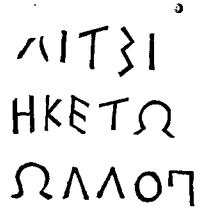
So far as we can judge from the evidence of these isolated statements, it seems probable that iconic statues were seldom, if ever, executed by Greek sculptors before the 60th Olympiad.

It is true that Pausanias (vi. 15, § 4) saw at Olympia a statue of Eutelidas, who obtained two victories there, Olymp. 38; but he does not state that this statue was erected during the lifetime of Eutelidas; and it may have been dedicated by some descendant. (See Brunn, i. p. 70.)

We may assume that in the statue of Chares, and generally in the early iconic statues, no exact rendering of the features and expression could have been attempted, though such works would serve to

record the general character and proportions of the figure; and the shortcomings of the likeness were probably made good by the inscription or by distinctive symbols. Nor, till a much later period in Greek art, was any iconic statue executed except to be dedicated in some temple as an offering (ἄγαλμα) to a deity. (See Hirt, Ueber das Bildniss der Alten, in the Abhandlungen d. K. Akad. d. Wissensch. in Berlin, 1814-15, Hist. Phil. Klasse, pp. 1—15.)

No. 72*a*.



Ἱστια[ῖος
ἀνέθη]κε τῷ [Ἀ-
πόλλω[νι.

On a fragment in the wall of a house near the Sacred Way. This inscription is of the same period as No. 72. Histiæos, who makes this dedication, the date of which is, probably, about B.C. 520, may, therefore, be the celebrated Milesian of that name who brought about the Ionian revolt.

No. 73, Plate XCVII.

Νίκη Γλαύκου.

On the back of the chair of one of the seated statues in the Sacred Way. (See *ante*, p. 531.)

Published (Further Papers, &c. p. 2, and in the Monatsberichte of the Berlin Academy, 1859, p. 662). There was a Glaukos, son of Demylos, a Carystian, who obtained a pugilistic victory in the Olympic, Nemean, Pythian, and Isthmian games.[r]

The date of these victories is approximately fixed by the fact that the statue of Glaukos as Olympic victor was made by Glaukias, who flourished about the 74th or 75th Olympiad, or B.C. 484—477.

It is hardly likely, however, that the inscription on the back of the chair relates to this Glaukos, as from the use of the ου for ο in the genitive, and also from the general form of the letters, it must have been placed on the statue at a period some time subsequent to the date of Glaukias. This is confirmed by its position at the back of the chair; for, if connected with the statue itself, it could hardly have been placed thus out of sight. It may, however, record the name of some victor in the local games called Didymeia; concerning which see *ante*, No. 59.

It is well known that it was the custom among the Greeks for lovers to write on the walls of public edifices names commemorating the object of their affection. (See Birch, History of Ancient Pottery, ii. p. 33.) There is evidence to show that such inscriptions were sometimes placed in works of art. (See the instances cited by Mr. Birch, ibid. p. 27.)

For Nos. 74 to 95, see *ante*, under Budrum, Cnidus, and Branchidæ.

[r] See Krause, Olympia, p. 292.

LAGINA.

No. 62, Plate XCVI.

. . . . . .
. . . τ]ῆς θε[οῦ . . . . . .
[ἱερ]ατεύω[ν ? . . . . . .
τ]ῆς θεοῦ πε[ριπόλιον ? . . . . . .
. . ως καὶ τοὺς ἱ[ερεῖς ? . . . . . μ]ὲν ?
φ]ιλοτίμως ἑστία[σε καὶ τ]ο̣ὺς ἐκ τῆ[ς (5)
π]όλεως παραγενομένους ταῖ̣ς ἑορτα[σί-
μοις τῆς Θεοῦ ἡμέραις πολλοὺς, καὶ τοὺ[ς
ἐ]ν τῷ περιπολίῳ δὲ κατοικοῦντας, ἔ-
δωκεν καὶ τῇ πόλει δραχμὰς δισχιλίας·
ἱ]ερία Τατι. Αστρηίου Μίννα κ̄ο̄, νεώκο- (10)
ρ]ος Ἱεροκλῆς Ἀριστείδου καθ' υἱοθεσίαν
Ἱ]εροκλέους κ̄ο̄, ἐπὶ Κλ. Αἰνείου Ἥρωος τὸ β̄.

On a base 3′ 7″ by 3′ by 2′ 6″, the upper part broken away; copied by Lieut. Smith on the site of the Temple of Hekate. It relates to some public benefactor who had given an entertainment to various persons, of whom some had come from "the city," ἐκ τῆς πόλεως, l. 5, and others dwelt in the περιπόλιον, l. 8, and who had also presented to the city two thousand drachmæ. The πόλις here meant is probably Stratonicea. (See *ante*, p. 571, note [k]; and Ross, Inscript. Ined. iii. p. 31.) The περιπόλιον is called in another inscription, C. I. No. 2715, l. 17, περιπόλιον τῆς θεοῦ, and therefore must, it is to be presumed, be the territory of the temple at Lagina.

No. 100, *post*, we have οἱ κατοικοῦντες τὸ περιπόλιον,

as distinguished from the βουλὴ and δῆμος; in No. 101, τοῖς κατοικοῦσιν τὴν πόλιν καὶ τὴν χώραν.

l. 7, 8. καὶ τοὺς ἐν τῷ περιπολίῳ δὲ. The δέ is here awkwardly separated from the καὶ. Cf. C. I. 2782, καὶ ἑτερὰς δὲ.

l. 10. ἱ]ερία. A poetical form for ἱέρεια. (See Liddell and Scott's Lexicon, 5th ed. *s. v.* ἱέρεια.) The official title would thus precede the name, as in the case of νεώκορος, immediately following. (Compare *ante*, No. 51.)

Ἀστρηίου for Ἀστραίου. Minna occurs as a proper name in a Latin epitaph, Osann, Sylloge, p. 497, xii.

l. 12. τὸ $\overline{\beta}$. The ἐπί which precedes this numeral shows that it indicates the second time of holding the same office. The letters $\overline{\text{KO}}$ which occur l. 10 and l. 12, cannot be numerals, but may be abbreviations of the tribe of the persons whose names they follow. (Compare the *Sigla*, C. I. 2727, 2728; Böckh *ad loc.*, and No. 98, *infra*. $\overline{\text{KO}}$ may thus stand for Κο[λιοργεύς. See *infra*, No. 102.)

No. 96.

ΠΟΠΛΙΟΝ·ΑΙΛ·ΑΥΡΝΕΩΝΑ
ΠΕΝΤΑΚΙCΙΕΡΑΤΕΥCΑΝΤΑ
ΜΕΤΑΚΑΙΤΗCΓΥΝΑΙΚΟC·COΥΛ-
ΤΡΟΦΙΜΗC–ΙΕΡΕΙCΕΞΙΕΡΕ
ΩΝΕCΤΙΑCΑΝΤΑCΤΟΥCΠΟ (5)
ΛΕΙΤΑCΠΟΛΛΑΚΙCΚΑΙΤΟΥCΞΕ
ΝΟΥCΑΝΥΠΕΡΒΑΛΗΤΩCΚΑΙΓΥ
ΜΝΑCΙΑΡΧΗCΑΝΤΑCΠΑCΑCΤΑC
ΕΟΡΤΑCΙΜΟΥCΤΗCΘΕΟΥΕΝΤΩ
ΕΝΙΑΥΤΩΚΑΙΤΑCΤΗCΚΛΕΙΔΟC (10)
ΑΓΩΓΗCΕΝΤΗΠΟΛΕΙΗΜΕΡΑC
ΠΑCΗΤΥΧΗΚΑΙΗΛΙΚΙΑΤΕΙΜΑΙC
ΤΑΙCΚΑΛΛΙCΤΑΙCΚΑΙΚΟΡΥΦΑΙ
ΟΤΑΤΑΙCΕΤΕΙΜΗCΕΝΗΠΑΤΡΙC

ΚΛΕΙΔΟΦΟΡΟΥCΗCΑΥΤΩΝ (15)
ΤΗCΘΥΓΑΤΡΟCΑΙΛ·ΑΥΡ-ΩΡΑΙ
ΑCΕΠΙΜΕΛΟΥΜΕΝΟΥΤΩΝΜΥCΤΗΡΙ
ΩΝCΟΥΛ·ΔΗΜΗΤΡΙΟΥΤΟΥΑΞΙΟΛΟΓΩΤΑ
ΤΟΥΑΡΧ . . ΤΡΟΥ . ЄΥΤΥΧΩC

Πόπλιον Αἰλ. Αὐρ. Νέωνα
πεντάκις ἱερατεύσαντα
μετὰ καὶ τῆς γυναικὸς Σουλ.
Τροφιμῆς ἱερείᾶς ἐξ ἱερέ-
ων, ἑστιάσαντας τοὺς πο- (5)
λείτας πολλάκις καὶ τοὺς ξέ-
νους ἀνυπερβλήτως καὶ γυ-
μνασιαρχήσαντας πάσας τὰς
ἑορτασίμους τῆς θεοῦ ἐν τῷ
ἐνιαυτῷ καὶ τὰς τῆς κλειδὸς (10)
ἀγωγῆς ἐν τῇ πόλει ἡμέρας
πασῇ τύχῃ καὶ ἡλικίᾳ, τειμαῖς
ταῖς καλλίσταις καὶ κορυφαι-
οτάταις ἐτείμησεν ἡ πατρὶς,
κλειδοφορούσης αὐτῶν (15)
τῆς Ϋυγατρὸς Αἰλ. Αὐρ. Ωραί-
ας, ἐπιμελουμένου τῶν Μυστηρί-
ων Σουλ. Δημητρίου, τοῦ ἀξιολογωτά-
του ἀρχ[ιά]τρου. εὐτυχῶς.

On a thick *stelé* in the eastern part of the Temple of Hekate. The subject is a dedication by the people of Lagina or Stratonicea, in honour of Publius Ælius Aurelius Neon and his wife Sulpicia, in acknowledgment of their public services as priest and priestess of Hekate.

l. 10. We learn from the expression κλειδὸς ἀγωγή, that the sacred key of Hekate was carried in procession through the city on certain days, by the priestess, called Κλειδοφόρος.

l. 17. We have mention here of an officer called Ἐπιμελητὴς τῶν Μυστηρίων.

No. 97.

ΙΕΡΕΙΣΚΑΙΤΗΣΕΠΙΦΑΝΕΣΤΑΤΗΣΘΕΑΣΕΚΑΤΗ
ΣΥΠΟΣΧΟΜΕ
ΝΟΙΠΡΟΣΦΑΤΟΝΤΙΒ·ΚΛ·ΚΛ·ΑΡΙΣΤΕΟΥΥΙΟΣΚ
. . . ΕΙΝΑΑΡΙΣΤΕ
ΑΣΜΕΝΑΝΔΡΟΣΚΑΙΑΙΛ·ΑΙΛ·ΕΙΡΗΝΑΙΟΥΘΥΓΑ
ΤΗΡΓΛΥΚΙΝΝΑ
ΜΕΘΗΝΕΤΕΛΕΣΑΝΑΡΧΙΕΡΩΣΥΝΗΝΕΠΙΦΙΛΟΔ
ΩΡΙΑΙΣΚΑΙΚΥ
ΝΗΓΕΣΙΟΙΣΙΕΡΑΣΑΝΤΟΚΑΙΤΗΣΘΕΟΥΚΑΙΤΗΝ (5)
ΤΕΠΟΛΙΝΙΣΤΙ
ΑΣΑΝΠΑΣΑΝΚΑΙΕΔΩΚΑΝΔΙΑΝΟΜΗΣΕΚΑΣΤΩ
ΤΩΝΠΟΛΙΤΩΝ
ΑΝΑΔΗΝΑΡΙΑΔΥΟΕΝΤΩΘΕΑΤΡΩΕΚΑΣΤΟΝΔ
ΗΜΟΝΕΚΤΩΝ
ΔΕΛΤΩΝΚΑΛΕΣΑΝΤΕΣΕΓΥΜΝΑΣΙΑ · ΧΗΣΑΝΔ
ΕΕΝΤΗΠΟΛΕΙ
ΤΗΤΗΣΚΛΕΙΔΟΣΠΟΜΠΗΗΜΕΡΑΣΔΥΟΠΡΩΤ
ΟΙΚΑΙΕΝΤΩΠΕΡΙ
ΠΟΛΙΩΤΑΣΕΙΘΙΣΜΕΝΑΣΗΜΕΡΑΣΕΔΩΚΑΝΔΕΚ (10)
ΑΙΤΑΤΗΣ
ΣΕΒΑΣΤΗΣΔΗΝΑΡΙΑΧΕΙΛΙΑΕΝΑΥΤΩΤΩΤΗΣΙΕ
ΡΩΣΥ
ΝΗΣΕΝΙΑΥΤΩΕΙΣΕΠΙΣΚΕΥΗΝΚΑΙΚΑΤΑΣΚΕΥΗ
ΝΒΑΛΑΝΕΙ
ΟΥΟΥΟΠΑΠΠ . . . ΟΥΑΡΙΣΤΕΟΥΦΛΑΑΙΝΕΑΣΑ
ΝΕΘΗΚΕΝ
ΤΗΠΟΛΕΙ . . . ΟΤΟΥΑΡΙΣΤΕΟΥΑΝΕΝΤΟΣΤΗ
ΠΑΤΡΙ
ΔΙΤΩ . . . . . ΙΑΥΤΩΤΟΥΒΑΛΑΝΕΙΟΥΜΕΡΟΣ (15)

ἱερεῖς καὶ τῆς ἐπιφανεστάτης θεᾶς Ἑκάτης ὑποσχόμενοι πρόσφατον, Τιβ. Κλ., Κλ. Ἀριστέου υἱὸς, Κ[υρ]είνᾳ Ἀριστέας Μένανδρος καὶ Αἰλ., Αἰλ. Εἰρηναίου Θυγάτηρ, Γλύκιννα, μεθ' ἣν ἐτέλεσαν ἀρχιερωσύνην ἐπὶ φιλοδωρίαις καὶ κυνηγεσίοις, ἱεράσαντο καὶ τῆς Θεοῦ, καὶ τὴν τε πόλιν ἱστιάσαν πᾶσαν καὶ ἔδωκαν διὰ νομῆς ἑκάστῳ τῶν πολιτῶν ἀνὰ δηνάρια δύο ἐν τῷ θεάτρῳ, ἕκαστον δῆμον ἐκ τῶν

δέλτων καλέσαντες, ἐγυμνασιά[ρ]χησαν δὲ ἐν τῇ πόλει
τῇ τῆς κλειδὸς πομπῇ ἡμέρας δύο πρῶτοι καὶ ἐν τῷ περι-
πολίῳ τὰς εἰθισμένας ἡμέρας, ἔδωκαν δὲ καὶ τὰ τῆς (10)
Σεβαστῆς δηνάρια χείλια ἐν αὐτῷ τῷ τῆς ἱερωσύ-
νης ἐνιαυτῷ εἰς ἐπισκευὴν καὶ κατασκευὴν βαλανεί-
ου, οὗ ὁ πάππ[ος τ]οῦ Ἀριστέου Φλα. Αἰνέας ἀνέθηκεν
τῇ πόλει [αὐτ]ὸ, τοῦ Ἀριστέου ἀνέντος τῇ πατρί-
δι τῷ [αὐτῷ ἐν]ιαυτῷ τοῦ βαλανείου μέρος (15)

On a slab in the Temple of Hekate, copied by me. As the commencement of the inscription must have been on another slab, the words *ὑποσχόμενοι πρόσφατον* must refer to a previous sentence. The meaning probably is, "having recently vowed some object."

l. 2. Κ[υρ]είνᾳ. The name would thus be Tiberius Claudius Aristeas Menander, of the tribe Quirina, son of Claudius Aristeas.

l. 10, 11. *τὰ τῆς Σεβαστῆς δηνάρια χείλια.* It would seem that this sum of 1,000 *denarii* had been given to the city by some empress, probably Livia.[s]

l. 13. *οὗ ὁ πάππος, κ. τ. λ.* "where his grandfather had dedicated it." The inscription probably did not terminate at *μέρος*, but was continued on another block.

No. 98.

ΟΔΗΜΟΣΕΚΑΤΗΙΣΩΤΕΙΡΑΙ
ΧΑΡΙΣΤΗΡΙΟΝΑΝΑΚΟΜΙΣΑΜΕΝΟΣ
ΤΗΝΙΕΡΑΝΧΩΡΑΝΤΗΣΕΚΑΤΗΣΤΗΝ
ΟΥΣΑΝΕΝΤΕΑΛΩΣΣΩΙΚΑΙΚΟΡΟΛ

[s] In a passing notice of the Lagina inscriptions, *ante*, p. 570, I have stated that the sum given for this bath was 2,000 *drachmæ*. I have been led into this inaccuracy by trusting to my memory instead of referring to the text of the inscription.

ΛΟΥΦΥΛΗΙΠΡΥΤΑΝΕΥΟΝΤΩΝ (5)
ΚΡΙΤΩΝΟΣΤΟΥΑΡΤΕΜΙΔΩΡΟΥΤΟΥ
ΚΡΙΤΩΝΟΣΚΟ̄ΜΟΙΡΑΓΕΝΟΥΣΤΟΥΙΣΟΔΟ
ΤΟΥΚΑΘΧΡΥΣΑΟΡΟΣΕ̄Ο̄ΑΡΤΕΜΙΔΩΡΟΥΤΟΥΑΡΤ
ΕΜΙΔΩΡΟΥ
ΤΟΥΓΑΜΦΙΛΟΥῙΕΚΑΘΑΡΙΣΤΕΙΔΟΥΚ̄Ο̄
ΘΕΩΝΟΣΤΟΥΜΥΩΝΙΔΟΥΚ̄Θ̄ΔΙΩΝΥΣΟΥΤΟΥ (10)
ΑΠΟΛΛΩΝΙΟΥΤΟΥΦΑΝΙΟ·ΤΟΥΑΡΤΕΜΩΝΟΣΚ̄Ο̄
ΚΑΙΓΡΑΜΜΑΤΕΥΟΝΤΟΣΒΟ . . . ΛΙΩΝ · ΣΤΟΥΕΚΑ
ΤΑΙΟΥΚΑΘΕΚΑΤΑΙΟΥΚ̄ΖΤΑΜΙΕΥΩΝΟΑΡΣΥ . . ΟΥ
ΤΟΥΛΕΟΝΤΟΣΚ̄Ο̄ΚΑΘΕΡΜΙΣΤ . . . . . .
ΓΑΙΩΝΙΟΥΤΟΥΙΑΣΟΝΟΣΚ . . ΣΕ . . . . . ΤΟΥΙΕΡΟ (15)
ΚΛΕΙΟΥΣΚ · ΙΙΕΡΑΤΕΥΟΝΤΟΣΠΟΛΕΜΩΝΟΣ . . .
ΣΑΟΡΟΣΤΟΥΠΟΛΕΜΩΝΟΣΙΕ

Ὁ δῆμος Ἐκάτῃ Σωτείρᾳ
χαριστήριον, ἀφακομισάμενος
τὴν ἱερὰν χώραν τῆς Ἑκάτης, τὴν
οὖσαν ἔν τε Ἀλωσσῷ καὶ Κορύλ-
λου φυλῇ, πρυτανευόντων (5)
Κρίτωνος τοῦ Ἀρτεμιδώρου τοῦ
Κρίτωνος κο, Μοιραγένους τοῦ Ἰσοδό-
του καθ' Χρυσάορος εο, Ἀρτεμιδώρου τοῦ Ἀρτεμιδώρου
τοῦ Παμφίλου ιε, καθ' Ἀριστείδου κο,
Θέωνος τοῦ Μυωνίδου κθ, Διωνύσου τοῦ (10)
Ἀπολλωνίου τοῦ Φανίου τοῦ Ἀρτέμωνος κο,
καὶ γραμματεύοντος Βο[υκο]λίων[ος] τοῦ Ἑκα-
ταίου καθ' Ἑκαταίου κζ, ταμιεύον[τος τοῦ δεῖνα
τοῦ Λέοντος κο καθ' Ἑρμιστ . . . . . .
Παιωνίου τοῦ Ἰάσονος κ[αὶ] Σέ[ξτου] τοῦ Ἱερο- (15)
κλείους κ[α]ὶ ἱερατεύοντος Πολέμωνος [Χρυ-
σάορος τοῦ Πολέμωνος ιε.

On a *cippus* of white marble which I excavated in the Temple of Hekate. This inscription records a dedication by the people of Lagina to the goddess, as a thank-offering, *χαριστήριον*, on the recovery of certain land belonging to her temple in Alossos, and the tribe of Korollos. This land must have been part of the *ἄσυλον* of the temple. (See *post*, Nos. 99,

100; also C. I. No. 2737 *b*, l. 14; Böckh *ad loc.*; and ibid. No. 3045, l. 20-1.) The names which follow are those of the *Prytanes* and other magistrates. The *sigla* which follow their respective names are probably abbreviations of the several tribes to which they belong. (See Böckh, C. I. 2727; cf. *ante*, No. 62; and *post*, No. 102.) Thus ΚΟ would stand for Κολιοργεύς, ΙΕ for Ἱεροκωμήτης. (See *post*, No. 102.) ΕΟ, l. 8, ΚΘ, l. 10, and ΚΖ, l. 13, are not, however, to be so explained. It is possible that the two first may both have been misread for ΚΟ. Böckh, C. I. No. 2728, changes ΚΖ into ΚΣ, supposing it to represent Κωράζευς; but I find ΚΖ in my transcript of another inscription from Lagina not yet published.

l. 4. Alossos and the tribe of Korollos, are probably obscure places in the neighbourhood of Lagina.

l. 8. *καθ' Χρυσάορος. υἱοθεσίαν* apparently has been omitted after *καθ'*. The latter part of this line has been cut out, and the letters ΜΙΔΩΡΟΥΤΟΥ ΑΡΤΕΜΙΔΩΡΟΥ inserted in smaller characters.

l. 13. *ταμιεύοντος* [*τοῦ δεῖνα*. In the transcript ΤΑΜΙΕΥΩΝ·ΘΑΡΣΥΟ·Υ; but, as the construction requires a genitive here, this reading is not likely to be correct.

No. 99.

.....ΑΙΝΟΜΟΙΣΚΑΙΕΘΙΣΜ...
....ΙΩΟΓΩΣΧΡΩΝΤΑΙΟΣΑΤΕ.....
.....ΛΕΜΟΥΕΝΕΚΕΝΟΝΓΡΟΣΒΑΣ.....
.....ΑΥΤΑΓΑΝΤΑΚΥΡΙΑΩΣΙΝ
.....ΘΕΜΗΣΣΟΝΚΕΡΑΜΟΝΧΩΡΙΑ...
.....ΓΟΛΕΩΝΩΝΛΕΥΚΙΟΣΚΟΡΝ.....
.....ΑΡΕΤΗΣΚΑΤΑΛΟΓΗΣΤΕΕ.....

.....ΑΥΤΑΛΥΤΟΙΣΕΧΕΙΝΕΞ.....
.....ΕΚΑΤΗΣΕΓΙΦΑΝΕΣΤΑ.....
.....ΜΩΜΕΝΟΝΚΑΙΓΟΛΛΑ.....
.....ΟΣΟΓΩΣΤΟΥΤΟΑΣΥ.....
.....Π....ΟΤ.....

.....κ]αὶ νόμοις καὶ ἐθισμ[οῖς
.....ὅπως χρῶνται, ὅσα τε [δίκαια
ἔλαβον? πο]λέμου ἕνεκεν ὧν πρὸς βασ[ιλέα
.....τ]αῦτα πάντα κύρια ὥσιν,
ἔτι δὲ καὶ] Θεμησσόν, Κέραμον, χωρία (5)
.....πολέων ὧν Λεύκιος Κορν[ήλιος
.....ἀ]ρετῆς καταλογῆς τε .....
.....τ]αῦτα αὐτοῖς ἔχειν.....
.....Ἑκάτης ἐπιφανεστά[της ....
.....τι]μώμενον καὶ πολλά[κις .... (10)
.....ὅπως τοῦτο τὸ ἄσυ[λον.....

On a block of marble excavated by Lieut. Smith in the ruins of the temple.

I have already suggested, *ante*, p. 571, that the Λεύκιος Κορ · ·, l. 6, is probably Lucius Cornelius Sulla.

Themessos, l. 5, is evidently the city noticed in Stephanus Byzantius, *s. v.* Θεμισσός, and which he states to be in Caria, and founded by Dadas. For the variation in the spelling of the middle syllable, compare Τελμησσός, sometimes written Τελμισσός. Keramos, as we learn from Strabo, xiv. p. 660, was one of the most important towns in the Chrysaorian confederacy of Carian cities.

l. 7. καταλογῆς. This may refer to some local enrolment. Compare the inscription found at Stratonicea, C. I. No. 2715, l. 16, καταλέγειν ἐκ τῶν ἐν τῷ περιπολίῳ τῆς Θεοῦ καὶ τῶν σύνεγγυς παῖδας καθ' ἕκαστον ἐνιαυτόν.

l. 11. ἄσυ[λον. We learn from the inscription

already referred to, C. I. No. 2715, l. 3, compared with Tacit. Ann. iii. 62, *sq.*, that the Temple of Hekate, and also that of Zeus Panemerios at Stratonicea, both enjoyed the right of asylum granted them by a decree of Augustus. The ἱερὰ χώρα mentioned *ante*, No. 98, was probably part of this ἄσυλον.

This inscription may be a fragment of a decree from the Roman senate, or from some emperor, granting certain privileges to the people of Stratonicea, in reward for their services; perhaps the very decree granted by Augustus, which Tacitus mentions, *loc. cit.*

No. 100.

. ΓΙΑΡΧΙΕΡΕΩΣΜΕΝΑΝ
ΔΡΟΥΤΟΥΣΤΡΑΤΟΚ.
ΕΥΣΗΒΟΥΛΗΚΑΙΟΔΗ
ΜΟΣΚΑΙΟΙΚΑΤΟΙΚΟΥΝ
. ΕΣΤΟΓΕΡΙΓΟΛΙΟΝΕ (5)
ΤΕΙΜΗΣΑΝΕΡΜΙΑΝΧΡΥ
ΣΑΟΡΟΣΚΩΛΙΟΡΑΝΟ..
.....ΝΤΑΠ ΙΕΡΕΩΣ
.....ΣΙΛΓΟΥΓΤΟΥΓ.
...ΤΗΝΘΕΡΙΝΗΝΕ.. (10).
.ΗΝΟΝΚΑΙΓΛΕΙΓΤΑΕ
ΤΙΕΥΩΝΙΓΑΝΤΑΤΗΝ
ΚΟΡΑΝΕΚΤΩΝΙΔΙΩΝ
....ΟΗΓΑΝΤΑΤΕΟΠΩΣ
..ΙΟΝΟΛ..ΙΛΙΓΗ... (15)
...Δ? Ε? ΝΜΗΔΕΙ....
.....ΗΔΕ.....

ἐπὶ ἀρχιερέως Μενάν-
δρου τοῦ Στρατοκ[λ-
εῦς, ἡ βουλὴ καὶ ὁ δῆ-

μος καὶ οἱ κατοικοῦν-
τ]ες τὸ περιπόλιον, ἐ-
τείμησαν Ἑρμίαν Χρυ-
σάορος Κωλιόρανο[ν τ-
αμιεύο]ντα [ἐ]π' ἱερέως
. . . Πο]σιλέους τοῦ Γ[α-
ΐου] τὴν θερινὴν ἑ[ξά-
μ]ηνον καὶ πλεῖστα ἐ-
πιευωνίσαντα, τὴν
Κόραν ἐκ τῶν ἰδίων
ἐπιπ]οήσαντά τε· ὅπως
. . . . . .
. . . . . μηδὲ . . . . .
. . . . . τ]ηδὲ . . . . . .

On a *cippus* outside the precinct of the temple and to the east of it. The three last lines were on a fragment broken off.

l. 4. *οἱ κατοικοῦντες τὸ περιπόλιον.* Compare the inscription found at Stratonicea, C. I. No. 2715, l. 16, and also No. 62, *ante*, and No. 101, *post*,—*τοῖς κατοικοῦσιν τὴν πόλιν καὶ τὴν χώραν.* The *ἱερὰ χώρα οὖσα ἐν Ἀλωσσῷ καὶ Κορόλλου φυλῇ*, *ante*, No. 98, was probably part of this *χώρα*.

At Branchidæ the *peribolus* of the temple was large enough to contain a village.—Strabo, xiv. p. 634: —*κώμης γοῦν κατοικίαν ὁ τοῦ σηκοῦ περίβολος δέδεκται.* Cf. C. I. 2879.

l. 8. The uncial characters represent this line as it stands in my transcript. I have corrected it so as to make sense.

l. 12. *ἐπιευωνίσαντα* for *ἐπευωνίσαντα*, "lowering the price of most things." My transcript has ΕΤΙ. Qu. ? *ἔτι εὐωνίσαντα.*

l. 13. *τὴν Κόραν, κ. τ. λ.*, "adding also a statue of Persephone at his own expense."

No. 101.

(*a*)

(1) ..ΥΣΑΩΡΜΕΝΕΛΑΟΥΤΟΥΦΙΛΙΠΠΟΥΙΕ
(2) ΗΣΚΑΙΓΑΝΦΙΛΗΓΑΙΩΝΙΟΥΚΩ
ΗΙΕΡΗΑΕΓΗΝΓΕ
(3) ΑΣΧΡΟΝΩΙΕΙΣΤΑΣΥΓΕΡΤΟ
ΥΣΕΒΑΣΤΟΥΟΙΚΟΥΚΑ .
(4)
(5)
(6) ..ΛΕΙΤΩΝΕΚΑΣΤΩΙΑΝΑΔΡΑΧΜΑΣΔΕΚΑΚΑΙΒΟ
ΥΛΕΥ...
(7) ..ΤΟΙΣΚΑΤΟΙΚΟΥΣΙΝΤΗΝΓΟΛΙΝΚΑΙΤΗΝΧΩΡ
ΑΝΑΝ...

(*b*)

ΛΑΝΤΟΚΑΙΕΔΩΙ
ΥΓΕΡΤΗΣΕΚΑΤ
ΙΑΙΣΧΑΝΑΔ
ΔΡΑΧΜΑΣ

(1) Χρυσάωρ Μενελάου τοῦ Φιλίππου ιε. . . . .
(2) . . . . ς καὶ Παυφίλη Παιωνίου κω ἡ ἱέρεια ἐπηνγε[ί]λαντο καὶ ἔδω[καν
(3) . . . δραχμ]ὰς? χρόνῳ εἰς τὰς ὑπὲρ τοῦ Σεβαστοῦ οἴκου κα[ὶ] ὑπὲρ τῆς Ἑκά[της . . . . . .
(4) δαπανὰς? . . . . . ταμ]ίαις. ἀνὰ δ[ραχμὰς
(5) . . . . . δραχμὰς . . . . . .
(6) πο]λειτῶν ἑκάστῳ ἀνὰ δραχμὰς δέκα καὶ βουλευ . . . . .
(7) . . τοῖς κατοικοῦσιν τὴν πόλιν καὶ τὴν χώραν ἀν[ὰ δραχμὰς?

(*a*.) Copied by Lieut. Smith from a piece of architrave. Lines 4 and 5 were on the lower plane of the architrave. The letters are majuscule.

(*b*.) Copied by me from a piece of architrave lying in the west part of the temple, which seems a continuation of (*a*).

l. 3. *τοῦ Σεβαστοῦ οἴκου* must refer to a temple dedicated to some emperor, probably Augustus, as he granted the right of asylum to the people of Stratonicea. (See Tacit. Ann. iii. 62; C. I. 2715.) Perhaps the heap of ruins noticed *ante*, p. 557, to the south-east of the Corinthian temple, are those of an Augusteum.

(*c*)

ΕΓΗΝΓΕΙΛ·ΑΤΟΔΕ
ΚΑΙΕΙΣΤΗΝΤΟΥΘΕΑ
ΙΣΚΕΥΗΝ
ΙΙΕΜΥΕΛΣ

.....ἐπηνγείλατο δὲ .....
.....καὶ εἰς τὴν τοῦ θεά[τρου .....
.....ἐπ]ισκευὴν.....

On a piece of architrave lying among the ruins of the temple, and copied by me. This seems to be part of the same inscription as (*a*) and (*b*). l. 1. The true reading may be ΕΠΗΝΓΕΙΛΑΝΤΟ.

No. 102.

ΙΕΡΕΥΣ (1)
ΧΡΥΣΑΩΡΜΝΗΣΙΘΕΟΥΙΕΡΟΚΩ ΙΕΡΕΥΣ (2)
ΜΗΤΗΣΜΗΝΑΣ ΙΓ (3)
ΙΕΡΕΥΣ (4)
ΕΚΑΤΩΝΑΠΟΛΛΩΝΙΟΥΚΟΛΙΟΡ (5)
ΓΕΥΣΚΑΤΑΠΕΝΤ..ΤΗΡΙΔΑ (6)
ΙΕΡΕΥΣ (7)
..ΛΑΓΡΟΣΠΕΡΙΓΕΝΟΥΣΤΟΥΜΗ (8)
..ΟΦΙΛΟΥΚΩΡΑΖΕ.. (9)

Ἱερεὺς
Χρυσάωρ Μνησιθέου Ἱεροκω- Ἱερεύς
μήτης μηνὰς ιγ
Ἱερεὺς
Ἑ]κάτων Ἀπολλωνίου Κολιορ- (5)
γεὺς κατὰ πεντ[αε]τηρίδα
Ἱερεὺς
Πέ?]λαγρος Περιγένους τοῦ Μη-
τρ]οφίλου Κωραζε[ύς.

On a block of white marble, in the ruins of the Temple of Hekate, copied by Lieutenant Smith.

l. 2. Ἱεροκωμήτης. Under Ἱερὰ κώμη Stephanus Byzantius states as follows:—Ἱερὰ κώμη, δῆμος Καρίας. Πολύβιος ἑκκαιδεκάτῳ. τὸ ἐθνικὸν Ἱεροκωμήτης.

It is to be presumed that the Hierakome mentioned by Stephanus is the place near the Mæander noticed by Livy, xxxviii. 13,[t] as celebrated for its temple and oracle of Apollo. This place appears from the same passage to have been about two days' march distant from the river Harpasus, as Livy uses the expression *alteris castris*. Stephanus appears to be mistaken in identifying this Ἱερὰ κώμη with the place of the same name mentioned by Polybius, xvi. 1 (cf. ibid. xxxii. 25), which appears from these passages to have been situated between Pergamus and Thyatira, and of which the people, Hieracometæ, are mentioned by Pliny, v. 30, § 33, as belonging to the conventus of Pergamus. (See Schweighäuser in Polyb. xvi. 1.)

In the account of Lagina, *ante*, p. 569, I have mistaken the gentile names Ἱεροκωμήτης, Ἱεροκωμῆτις, for the names of sacred ministers attached to the Temple of Hekate.

l. 6. This line is written on the edge of a groove half an inch deep.

[t] Transgressi Mæandrum, ad Hieran comen pervenerunt. Fanum ibi augustum Apollinis et oraculum;—hinc alteris castris ad Harpasum flumen ventum est.

No. 103.

(*a*) ΚΑΙΑΓΩΝΟΘΕΤΗΣΑΣΟΜΟΛΩΙΑΚΑΙΔΙΟΝΥΣ..
ΤΟΝΠΥΛΩΝΑ

καὶ ἀγωνοθετήσας Ὁμολωΐα καὶ Διονύσ[ια]
τὸν πυλῶνα.

(*b*) ΕΡΜΙΑΣΣΑΜΙΑΔΟΥΠΡΥ.....

Ἑρμίας Σαμιάδου πρυ[τανεύοντος].

(*c*) ΠΥΛΩΝΑΑΝΕΘΗΚΕΝ
.ΑΣΙΚΑΙ ΤΩΙ.ΗΜΩ

πυλῶνα ἀνέθηκεν
[π]ᾶσι καὶ τῷ [δ]ήμῳ?

On three fragments of architrave lying among the ruins of a Doric portico at Bargylia. (See *ante*, p. 607, where these inscriptions have been already given.) I reprint them here in order to rectify two errors of the press which by some accident have crept into the text of (*c*).

These three fragments are evidently part of one inscription, and show that the building to which the architrave belonged was a πυλών or gateway.

These inscriptions were copied by me *in situ*. They are also given by Lebas, Ptie v. Sect. 2, Nos. 484, 485, 487, but incorrectly.

The Ὁμολωΐα mentioned in (*a*) were games of Thessalian origin, in honour of Zeus, Demeter, Athene, and Enyo. (See Böckh, C. I. i. p. 733; Müller, Orchomenos, p. 233, *sqq.*)

In the preceding chapters a few inscriptions have been given or referred to, the texts of which did not appear to me of sufficient importance to be worth inserting in this Appendix; I therefore add

the following references to them for the convenience of the student:—

Inscriptions on mosaics, in the Roman villa at Halicarnassus, pp. 283, 284, 285, 286, 289, 290, 292, 299, 302.

On a pedestal, ibid. 308.

On a piece of architrave, Temple of Muses, Cnidus, 432.

On a limestone block, same Temple, ibid.

On a piece of architrave, Lower Theatre, Cnidus, 445.

On a sepulchral monument in the Eastern Necropolis, Cnidus, 476.

On the capital of a column in a Byzantine church, Cnidus, 477.

On a piece of architrave from a tomb near Cnidus, 522.

On a rock near Cnidus, 525.

At Gibeyeh, near Lagina, p. 572.

At Myndus, 578.

At Pasha Liman, 592.

At Bargylia, 608.

At Mughla, 623.

I cannot conclude this Appendix without acknowledging the valuable assistance I have received from Dr. Liddell, Dean of Christ Church, in the revision of the text of the inscriptions and in the preparation of the commentary.

APPENDIX No. IV.

ON THE MARBLE BREASTS FOUND IN THE TEMENOS OF DEMETER AT CNIDUS.

It has been already stated, *ante*, p. 387, that in the *temenos* of Demeter at Cnidus were found a number of marble breasts placed on plinths and surmounted by a handle, and so graduated in scale as to suggest the idea that they had been used as weights. On testing them in the scales, their weights were found to range from 464 to 40,252 English grains in fourteen specimens, and to exhibit certain relative proportions.

These proportions having been ascertained, the question of course presents itself, can these weights be adjusted to any ancient Greek standard?

The nearest approach to such an adjustment which I have been able to obtain is by the assumption of a drachma of 91·747 grains as the unit of which the respective weights are multiples.

The following table exhibits the series of the weights, and their ratios as multiples of this assumed unit in parallel columns.

I. Nos. under which the breasts are registered in the British Museum.	II. Weight in English grains.	III. Approximate weights in multiples of an assumed drachma of 91·747 grains.
458	464	5 drachmæ = 459
457	669	7½ „ = 688
456	1342	15 „ = 1376
455	*2535	30 „ = 2753
453 5459		
454 5503	.....	60 „ = 5506
450	*12289	140 „ = 12848
461 14604		
460 14634	.....	160 „ = 14683
452	*14237	166 „ = 14321
449	27434	300 „ = 27531
448	32008	350 „ = 32119
451	35226	400 „ = 36708
447	40252	445 „ = 40839
		450 „ = 41298

It will be seen by the above columns, that though the weights of the Cnidian breasts approximate very remarkably to those of certain multiples of this assumed drachma, they in no case coincide, being in all but two instances short of the required number of grains: this may be partly accounted for by the fact that the surface of all the marble weights is more or less weather-worn, and they have thus lost some portion of their original weight. Those which have suffered most are marked with an asterisk.[u]

Hence no very nice result can be deduced from such a series either as to the exact weights which they themselves originally represented and the ratio between them, or as to the more important

[u] These breasts appear to have been painted, probably to preserve their surface.

question whether we can refer them with probability to any known ancient standard.

All that can, I think, at present be safely affirmed of these objects is that they are probably weights of some kind. Had they been of bronze, and had they exhibited more exactness in their relative proportions, I should have regarded them as standards, *σηκώματα*, kept in the *temenos* of the Infernal Deities for public reference, in the same manner as the standards at Athens were kept in the Acropolis. (See Böckh, C. I. 123, § 8; 150, § 24.)

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